

ANTIQUES



PAINTED GLASS PANEL WITH STENCILLED BORDER, FROM AN EARLY AMERICAN MIRROR,
THE PROPERTY OF MR. F. A. FALES, WALTHAM, MASSACHUSETTS

MARCH, 1922

A MONTHLY PUBLICATION

PRICE, 50 CENTS

JEWELERS ESTABLISHED MDCCCXXI SILVERSMITHS

THE CLOCKS illustrated are in running order with original movements, excepting Louis Seize, to which a fine new movement has been fitted.



Old Bohemian
14 inches high



Old Bohemian
14 inches high



Fine Old Empire
Mercury Gilt
20 inches high



Louis Seize
Carved oak, natural wood
29 inches high



Directoire
Black & Gilt
20 inches high

BIGELOW, KENNARD & CO., INC.
Corner West & Washington Streets
BOSTON, MASS.



KOOPMAN

SELECTED
ANTIQUITIES

COLONIAL AND
EUROPEAN ...

Eighteen Beacon Street;
Boston, Massachusetts.



HARPSICHORD

Late 18th Century

A charming Example. Price on application

GEORGE W. RERNOlds

1742 M STREET, N. W., WASHINGTON, D. C.

Antiques

ART TREASURES

THE HENRY IV AMATI VIOLIN

Antonius & Hieronimus Amati
CREMONA, 1595

Number 4913 of the Lyon & Healy Collection

Probably no violin in the world today possesses so much historic interest as this beautiful old specimen, which, although made more than three and a quarter centuries ago, is still in a wonderful state of preservation and possesses a tone of such enchanting loveliness and individuality as to render it unique among the old masterpieces.

The back and sides are especially handsome, and the wood throughout is of the choicest selection.

The back is beautifully decorated with the coat of arms of Henry IV, King of France and Navarre, and the sides bear inscriptions which translated read "Henry IV, by grace of God, King of France and Navarre." An inscription in Latin, written in ink inside the back of the instrument by J. B. Cartier, chef d'orchestre of Louis XVIII, gives a summary of its history as follows:

Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595.

Decorated by his most distinguished pupils.

Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years.

Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was principal violinist.

The same delivered it to Charles (Francois) Gand, the pupil of Nicolas Lupot, the (violin) maker, at Paris, for the purpose of repair.

Our catalog of Rare Old Violins contains beautiful pictures, in their natural colors, of back, front and side of this interesting violin, together with a complete history, so far as it is known, of its past.

We shall be glad to send a copy to any person interested in violins of this class. Write us for further particulars.

LYON & HEALY, Chicago

Furniture Service by Experts

YOU are about to furnish a home. You will spend \$2000, or more. You may have antiques in mind; you may be considering reproductions. Perhaps you expect to visit a furniture store and make selection from stocks on hand.

Now, if you use antiques, you must spend both time and money to obtain the correct period groupings for each room. The maker of correct reproductions will have but few samples on hand from which to select. You may think that you are forced to the furniture store where are unlimited pieces—all made to sell.

There is a better alternative—employing a Furniture Specialist. He will tell you which pieces of any type—old or new—are well designed, well finished, well constructed, appropriate. Since good furniture is always good, the nominal fee charged by a Furniture Specialist will prove a good investment, for it means permanent value in your purchase.

My fee for personal service as Furniture Specialist in and about New York or Boston is justified where a client expects to expend \$2000 or more. But those too far from Lyme for making such contacts are advised to find some one to serve in a similar capacity.

The Furniture Specialist has years of study and of practical experience behind him. He sees beneath the surface; your best interests are his. It is well to make use of him.

STANLEY DAVIS

Furniture Specialist

LYME

CONNECTICUT



No. 1657

FINE REPRODUCTION OF
SHERATON KNOB

IN THREE SIZES: 1 INCH, 1¼ INCHES
AND 2 INCHES

CARD-TABLE HINGES
TIP-TABLE CATCHES

A. L. FIRMIN

34-36 PORTLAND ST., BOSTON, MASS.

Tell Us Your Wants

WE think we can fill them out of our very large stock of ANTIQUE FURNITURE and FURNISHINGS of American Periods.

We also have Ship Pictures, Models, Lanterns, Banjo Clocks, Antique Silver, Miniatures, and many Curiosities which cannot be duplicated.

Inquiries Solicited

OUR NEW ADDRESS IS

Boston Antique Shop

59 BEACON STREET
BOSTON

For Hooked Rugs and Their Repair

Consult
R. W. Burnham
Ipswich
Mass.



D. J. STEELE

Designer and Painter of

*Glass Panels for Willard Banjo Clocks
Colonial Mirrors, Etc.*

Hand-painted Dials for Antique and Modern Clocks Restored and Reproduced

6 PROVINCE COURT, BOSTON

STOWELL'S

*Choice
Collection of*

GENUINE DUTCH SILVER

IMPORTATION includes well-designed, lasting articles, both large and small, all ever-welcome "Gifts That Last."

Odd, interesting, Salad Spoons, Forks, and Fancy Servers, Swan Salt Cellars, Tea Strainers, Candlesticks, Baskets, Bon Bons, Ash Trays, make unusual table decorations.

Whether it be a single piece or an elaborate Tea Service, we are ever ready to serve you.

Stowell & Co. Inc.
Jewellers for 99 years
24 WINTER ST., BOSTON



ILLUSTRATED, delicately fashioned silver Peacock who cleverly hides his usefulness by his construction.
Price \$36.00

J. CORKILL

ROCK FERRY, BIRKENHEAD, ENGLAND

Ten Minutes from Liverpool
Thirty Minutes from Chester

TELEPHONE: 198 Rock Ferry
TELEGRAMS: *Antiques, Birkenhead*

Liverpool jugs, with American emblems.

Blue and white Staffordshire pottery, with American views.

Marked specimens from almost all the old English potteries.

Fifty pairs of bedposts, from plain oak ones to elaborately carved Chippendale mahogany ones.



American dealers landing in Liverpool are particularly invited to call before going to London.

Antiques are cheapest in the country places where they are collected.

500 antique chairs in stock, from the rush-seated cottage type to fine sets of Chippendale.

TO AMERICAN DEALERS AND COLLECTORS

I have one of the largest stocks of *Genuine Antiques* in England, especially of *old English* and *Welsh cottage and farmhouse* furniture.

Mail orders and mail inquiries from American clients are invited, and are assured prompt and careful consideration.



WAYS' ANTIQUE ART GALLERY

41 PARK STREET
BRISTOL, ENGLAND

ESTABLISHED 1890

WE offer this magnificent fine old carved oak *Elizabethan* bedstead for the very low price of \$900

We recently purchased this bedstead from Stanshaw's Court, Yate, Gloucestershire, where it has been in the same family for several hundred years.

The top (which does not show clearly in the photograph) is finely paneled and carved.

We believe this to be the lowest price ever quoted for such a fine piece of Elizabethan oak, and feel confident that American collectors will be glad of the opportunity to acquire this fine specimen.

We shall further be pleased to receive enquiries for other specimens of genuine antique furniture in oak or mahogany.

We have, among other things, several notable carved oak coffers ranging upwards from \$45.

We invite correspondence and shall be happy to supply fullest information and, when possible, to submit photographs.

WAYS' ANTIQUE ART GALLERY

ANTIQUES

TABLE of CONTENTS

Volume I

MARCH, 1922

Number 3

	PAGE
Early American Mirror Panel	Cover
Hooked Rug (Aubusson Pattern)	Frontispiece
Cobwebs & Dust: Editorial	103
The Treasure That Is in Old Sheffield <i>Arthur Hayden</i>	105
The Rugs of Alpujarras <i>W. W. Kent</i>	109
Little-Known Masterpieces: III. A Half-Moon Table	113
The Boston State House in Blue Staffordshire <i>Homer Eaton Keyes</i>	115
Pedigreed Antiques: III. A Governor Winthrop Desk	121
Local Historical Societies <i>Otis G. Hammond</i>	123
Books—Old and Rare <i>George H. Sargent</i>	127
Antiques Abroad <i>Autolykos</i>	129
The Home Market <i>Bondome</i>	131
Current Books and Magazines	132
Questions and Answers	136
Lectures, Exhibitions, Auction Notes	136
The Clearing House	143

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR. PRICE FOR A SINGLE COPY, 50 CENTS

HOMER EATON KEYES, *Editor*

ALICE VAN LEER CARRICK, *Editorial Consultant*

LAWRENCE E. SPIVAK, *Business Manager*

SIDNEY M. MILLS, *New England Representative*

G. WARREN WHEELER, *New York Representative*

CHARLES E. ALMEDA, *Chicago Representative*

Room 414, 253 Broadway. Telephone, Barclay 8565

1131 Masonic Temple

FREDERICK E. ATWOOD, *Publisher*

Telephone, Beach 5121

The application of ANTIQUES for entry as second-class matter is pending.

Copyrighted by FREDERICK E. ATWOOD



HOOKEO RUG (Aubusson Pattern)

Owned by New Hampshire Historical Society

Size of rug 6'4" x 3'4". An extraordinarily fine specimen in both design and workmanship. While the source of hooked rug pattern is frequently a matter of doubt, there can be no question that the more elaborate examples, such as this, were inspired by Aubusson carpetings.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume I

MARCH, 1922

Number 3

Cobwebs & Dust

Indicating a Sadly Disordered Attic

The Cover Picture

THERE are at least two subjects in the field of the early American decorative arts that are worthy of very careful study: glass panel decoration and stencilling. The cover decoration presents a combination of the two. The border is, doubtless, a composite stencil, made by the cunning application of no less than five carefully cut patterns. The centre panel exhibits a landscape done after a calligraphic formula, for which there must once have existed something like printed directions. Does any one possess, or know of, such directions? The calm water, the sailboat careening under weight of its huge American flag, the lighthouse by the sea and the snug cottage by the lighthouse, and, withal, the rhythmic heave of the distant mountains, bespeak the romantic preoccupations of the late thirties.

Yet the style is of that iron-clad variety which defies the laws of time and change. It seems but yesterday that store-window artists might have been observed turning out similar scenes, perpetrated in pastel, within full view of Tremont Street or of Broadway; the while an admiring populace pressed its collective nose against the plate-glass pane, or surged into the shop to reward the artist and to lug home samples of his prowess wherewith to decorate the domestic abode.

There are, however, not a few glass panels which exhibit a high degree of artistic proficiency; and there are others whose indication of sources presents alluring opportunities for investigation. Stencils will, however, first have the floor. ANTIQUES is in happy possession of some valuable, and hitherto unpublished, material concerning them. Some, at least, of this material will appear next month.

Mea Culpa, Etc., Etc.

It was Hawthorne, was it not, who wrote of the doctor who fed his wife on an elixir of perfection so successfully that the lady in the case became flawless, and promptly died? Ambrose Bierce treads less æsthetically upon somewhat similar ground with his *Middle Toe of the Right Foot*. Most of us believe in perfection and would like to achieve it, were the trouble not too great or the danger of immediately resultant death not too certain.

At any rate, if only the errorless die young, ANTIQUES, now three months old, is reasonably assured of living to a ripe age. Never mind the first number. The process of being born is, in itself, sufficiently trying to excuse any lapses from the polite code of proofreaders and other exact and exacting folk. But number two looked pretty well until some one pointed out that, in a Windsor chair, a double back with a comb is not a double comb back. A good deal depends upon where one puts his hyphens in such case. Any subscriber who would like some extra hyphens may have them, upon application, to use precisely as he pleases.

Subsequently a reader with a mathematical mind suggested that a person old enough to be an editor ought to be able to count the five stars in the 1831 Eagle cup plate and not allow that piece to be described as having but four. There is no denying the cogency of the criticism. Please give the eagle his extra star. And in the caption of Fig. 14, in the same article, perhaps it was not altogether right, after all these years of neglect, to promote Major Ringold to the rank of general. He is herewith demoted. No protests to the contrary will now avail or even be considered.

In the interest of complete accuracy, further, it

should be observed that the Pittsburgh glass works cup plate mentioned on page 65 of the February number of *ANTIQUES* actually bears the legend "Union Glass Works, Pittsburgh, 1836." This and other pictorial cup plates will soon be published; and, when the series seems to be complete, all the cup-plate material will be carefully revised and will be issued in booklet form.

Speaking of glass, some interesting views as to the Sandwich product have recently been received. They will be displayed next month. Among the illustrations, by way of clinching the argument, is a rare piece in perfect condition which carries the stamp of the factory.

Proof Demanded

THIS is serious. A friend and correspondent who lives part of the time in Boston and does his existing on a semi-abandoned farm in mid-New Hampshire, implores *ANTIQUES* never again to call "a perfectly respectable little rum jug such as our grand-daddies used to carry to the village store to get their wee drap in, a 'vinegar jug'."

There follow some personal allusions, which here were best omitted, before George—for that is his name—gets down to business again and cites evidence. Says he, further: "It happens that the road where my farm is located was once called 'China Street.' Hardly any one calls it that now; but the old man who announced a year ago that it was just fifty years since he first went to work for my grandmother always says, when he starts up the road to see a neighbor, 'Just goin' up to China Street for a bit.'"

"Now this doesn't mean 'Nankeen,' but just good old-fashioned New England 'china,'—milk pans, pudding dishes, bean pots, cream pots, and *rum jugs*. There were once three potters. Two worked together and had a common kiln. The third had his shop—it still exists—and his kiln, two miles above. They used to make up these wares at odd times during the year; and then, in the early summer, fill up a haycart and start out to peddle them 'down below,' *i.e.*, Massachusetts. They always called a rum jug a rum jug, and just because some sour Massachusetts housewife used hers for vinegar doesn't make it a vinegar jug."

As collateral evidence in support of his theory as to the proper utilization of these jugs, George cites a curious incident. Last summer while existing on his farm he attended an auction of venerable household effects whereat he bid in one of these rum jugs, which, it may be remarked, he proposed to christen a "flower vase," for it was a small affair of limited capacity and singularly delicate outline. He was further moved to this utilization by the discovery of a long, wiry, and very crisp stem protruding from the uncorked

mouth of the jug. Wishing to remove the withered remnants of the flowers of day-before-yesteryear, George pulled gently but firmly on the wiry stem. Curiously enough the blossom appeared to have been submerged in the jug. It came forth not easily, but emitting a dry autumnal rattle, as of protest. When it did emerge into the full light of day, examination proved it to be a long-defunct and thoroughly dessicated mouse, whose protruding caudal end, George—for some reason not connected with the jug—had taken for the stalk of a rose. "And now," triumphantly writes George, "that proves my case conclusively. No law-abiding, respectable New England farmhouse mouse would have drunk himself to death in a *vinegar jug*."

It really looks as if George had done very well in support of his case, he being a lawyer and not an editor. But the point has not yet been yielded, not by a —: for, to be precise, George has been privately informed that *ANTIQUES* will confess itself in the wrong when it receives complete and overwhelming proof of error in the form of a jug—not a flower vase, but a jug—full brimming with its pristine brew.

George has not since been heard from. It is feared that he may have discovered himself to be mistaken.

Questions of Price

A GOOD many questions as to the value of privately owned articles boasting a greater or less degree of age come to *ANTIQUES*. Unfortunately it is impossible to give, in such cases, any satisfactory answer. Few antiques possess what may be called intrinsic value. They are worth what they will bring; and that consummation will always depend upon a multitude of circumstances quite apart from such elaborate mechanisms of cost accounting as are supposed to establish trade prices for articles of current manufacture.

Only those who are in constant touch with the market's fluctuations of taste and shifts of fashion are in position to judge the force of these circumstances at a given moment. Such wise persons are usually dealers.

To ascertain the value of an article, therefore, the surest and quickest procedure is to offer it for sale; or if the article gives promise of really large worth, the employment of a qualified appraiser to judge of it will be advisable. An appraised value, however, may, quite well, be above the immediately realizable price. For the private owner of a random piece to expect a collector's top price for it is to expect the reward which justly belongs to the man who has given costly time, thought, and effort to acquiring knowledge and to making it available in the gathering of a special clientele.

The Treasure That Is in Old Sheffield

By ARTHUR HAYDEN

SHEFFIELD plate is the poor relation of old silver. It came as an echo and a substitute. It was designed for the use of persons who could not afford the solid plate; but, curiously enough, in its fashioning the early craftsmen developed so high an art that they became equal in technique to the contemporary silversmiths. Happily the period when the old Sheffield platers worked (the latter half of the eighteenth century) was characterized by very fine silver design; hence the prototypes of the plated articles included the most exquisite silver designs of the Adam period, during which delicacy of form and refined elegance of ornament were the dominant considerations in the mind of the metal worker. In the early days of this period, Chippendale introduced his flowing ribbon curves in mahogany chair-backs. Much fine work was to be accomplished before the later time when ornament ran riot, when massive carving overtook furniture, and when rich gadrooned edges and heavy styles overloaded the silversmith's creations. The happy circumstance of the craft of the silver plater being set at so fine a period has added materially to the value of his product.

It was in the year 1743, at Sheffield, that by accident it was found possible to unite copper and silver. At first knife handles were made; and buttons and snuff boxes and other small articles with a copper base covered with a thin layer of silver were turned out in considerable quantity. Later a great industry grew up. The process con-



Fig. 2—SHEFFIELD CANDELABRUM

sisted of cutting from a solid bar of copper a rectangular block some three inches wide by twelve inches long and about one inch in thickness. A sheet of silver one-quarter the thickness of the copper was laid on this block and bound to it by iron wire. The joined silver and copper were placed in a furnace, after which process they were rolled out into sheets ready for manipulation.

At first silver was placed on one side only of the copper, but later it was placed on both sides. Rolled into sheets this became, to all appearance, the same as the solid silver sheet used by the traditional silversmith. But the edges offered difficulties. When the copper-silver sheets were manipulated into vessels, the gleaming red of the copper proclaimed the article an imitation. It is in connection with the skilful concealment of these edges by ornament of solid silver wire and by other devices that the craftsmanship of the Sheffield platers rose to a point of genius in a technique really more difficult than that of the worker in solid plate.

Starting out as a purely imitative art to compete with work of a more expensive character, the new plating process spread to Birmingham and to London. A school of French platers likewise arose in emulation of the English craftsmen. But the term "Sheffield"—the place of its first exploration—applies to all of it. This Sheffield plate was exported at the same time that Josiah Wedgwood was sending his earthenware, in large quantities, to the Continent of Europe. To this day illustrated catalogues exist, showing the high class of ware and the prices charged for it.

In fine examples there is no trace of the copper showing through, because the silver, unless, indeed, it has been badly treated by injurious polishing-powder, retains all its original brilliance and cannot be distinguished from solid silver. Of course a magnifying glass will disclose on tops of ornament traces of exposed copper. The bases, too, always show the thin edge of copper. In candlesticks with remov-

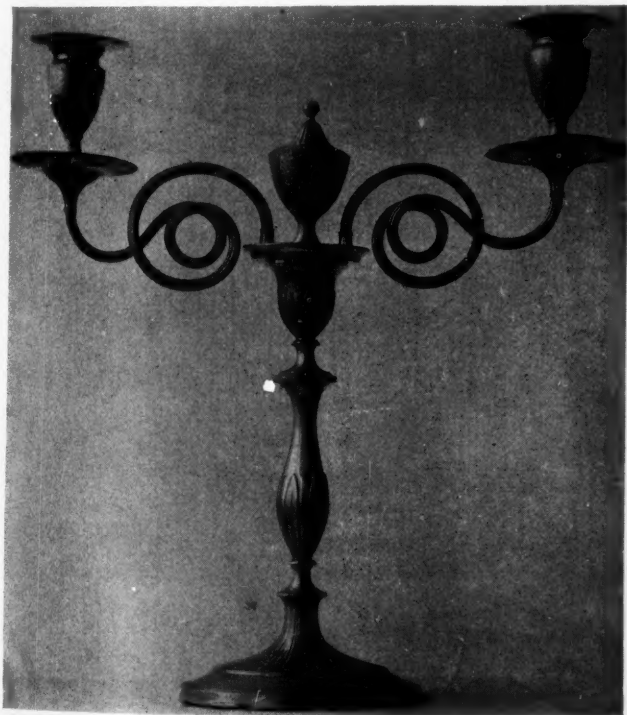


Fig. 1—SHEFFIELD CANDELABRUM
Early Sheffield, preserving emphasis upon perfection of outline and exquisiteness of proportion.



Courtesy G. C. Gebelein, Boston

Fig. 3—SHEFFIELD CASTER (about 1780)

Note the simplicity and grace of this early example of Sheffield.

able nozzles the copper edge is noticeable. But collectors do not value old Sheffield plate because it is a successful imitation; they value it for itself. In examples from the fifty years ending in 1800, and for a brief time beyond, hardly more than ten years, the forms were exquisite,—candelabra, sugar baskets, and casters, cream-pails, tea-pots, coffee pots and tureens of various forms all claim attention.

A whole range of candelabra and of single candlesticks is offered for the delectation of the collector. Delightful convolution of form was carried out in the branches of the former. In the example illustrated (Fig. 1) the central urn ornament is typical of the classical devices used to ornament the work of the Adam and Hepplewhite schools in another field. The nozzles likewise are really urns and carry out the same idea. The double twist in the arms of the example shown are particularly noteworthy and make it unusual. In date this is about 1790.



Courtesy Crichton Bros., New York

Fig. 4—SHEFFIELD URN (about 1790)

NOTE ON FIGURES 4 AND 5

Comparison between the English urn of 1790 and the French coffee pot of 1815 is interesting. Each piece exemplifies the result of studying classic models. The English piece, however, suggests adaptation of ancient work in clay, in marble, or in stucco. The French design seems based on contacts with Pompeian bronzes—perhaps with ancient work in the nobler metals.

In the delightful piece (Fig. 2) the urn reappears, now serving as a base, and is surmounted by yet another urn. The curves of the branches are particularly beautiful. Among the early forms of single candlesticks, from 1765 to 1770, there is the fluted column, a pilaster form on a graduated base, and other fluted types on oval bases of exquisite symmetry. Of a later period are single chamber, or bedroom candlesticks, with square nozzles and extinguishers attached, squat in form, with heavy gadrooned edges. These are usually in date 1800 to 1820. Still later—to 1830, in fact—these single candlesticks became heavier and coarser in design, and, in common with all other designs of the period, bore increasingly meaningless ornament.

As illustrative of French plating the coffee pot (Fig. 5) shows a continental type peculiar to itself, with ovoid body and delicate proportions, wooden handle, and a spout in the form of a dragon. This is a very pleasing and reticent example. In date this is 1815, and it illustrates a revived classicism under Napoleonic influence, when First Empire design simulated Greek and Roman prototypes. This example is marked "Plaque" to denote that it is plated; sometimes the word "Double" is used on French examples. The French authorities were very strict as to this observance, more so than the English, whose Sheffield plate is rarely marked, certainly not the older and finer examples. Indeed this is so consciously imitative that at the outset some of it was stamped with a pseudo silver mark. But this practice was quickly stopped by the silversmiths, and such heavy penalties were defined for this kind of near-forgery that the Sheffield and Birmingham platers, in the best periods, became afraid to affix any mark.

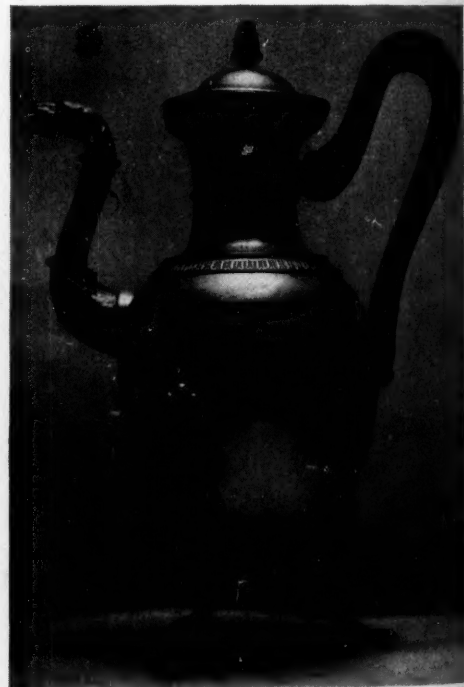


Fig. 5—FRENCH SILVER-ON-COPPER COFFEE POT (about 1815)

See text. Compare with Fig. 4.



Courtesy Crichton Bros.
Fig. 6—SHEFFIELD MUG AND CUP. Characteristic pieces (about 1780)



Fig. 7—SHEFFIELD TEAPOT (about 1810) *Courtesy Crichton Bros.*
Substantial and dignified, but lacking the exquisiteness of earlier design.



Fig. 8—SHEFFIELD TEAPOT (about 1815) *Courtesy Crichton Bros.*
An example of integral pattern on the side and applied edging on the lid. Rich without being bombastic. Hence not notably characteristic of period.



Fig. 9—SHEFFIELD SUGAR BASKETS (smaller, 1775; larger, 1790)

EXAMPLES OF SHEFFIELD WARE REPRESENTING DIFFERENT PERIODS OF PUBLIC TASTE
AND OF THE SKILL OF THE SILVERSMITH



Fig. 10—SHEFFIELD SAUCE TUREEN (about 1805) Courtesy Crichton Bros. See text.

But some of the following marks are found: s. p. b., with two stars above in lozenge, the mark of the Soho Plate Works, Birmingham; a bell, the mark of Roberts, Cadman & Co., Sheffield, established in 1784 and used later by their successors. (R. C. & Co. is another mark of the same firm.) Crossed keys is the mark of John Parsons & Co., Sheffield, from 1784. Sometimes five marks are found in a row, usually undecipherable. These were intended to suggest the silver marks of the period, and there is often among them a battered stamp, which might be accepted among the uninitiated as the *lion passant*, the symbol of the silversmith for sterling silver.

In the making of hot-water jugs and teapots the Sheffield maker employed excellent designs, which he lifted from the contemporary silversmith's shop windows.

Mustard pots and salt cellars offer a great variety of forms with pierced ornament and chased design. These, in common with the silver specimens of the same period, have a blue glass liner. This style is duplicated today by the thousand. But in the piercing of the imitations there is not the same clean and clear-cut ornament as there is in old examples. Hence the delight of the collector in his treasures. The illustration of two sugar baskets (Fig. 9) shows this type of work. That on the right is, in date, 1775; the larger one, 1790. In the earlier example the nature of the pierced work is more intricate than that in the later, and the design is carried out even on the foot of the piece. Modern examples give but faint echo of these earlier touches of *finesse*.

In larger vessels, such as the sauce tureen illustrated (Fig. 10), the ornament was applied; and as this is in date about 1805 it begins to show traces of the oncoming departure from the earlier and chaster styles.

Collectors of old Sheffield plate will do well to observe several rules. Do not imagine that you may find bargains in out-of-the-way places where dealers apparently know nothing of their worth. Hundreds of modern replicas are pouring into the market. Among others, the Japanese have obligingly turned their attention to fabricating old

English Sheffield plate for the modern buyer. It is, however, coarsely finished and, clever copyists though the Japanese are, they have not caught the spirit of the old workmen who loved their craft.

Do not buy Sheffield plate with the copper showing through excessively in various places. It may serve the beginner as a student's piece, but it is not a collector's specimen. You cannot have it replated except by the modern electro-process; but that is absurd, for it implies extinction of its character as rolled plate. This modern mechanical process, which killed the rolling of silver plate, offers ware suitable for our tables; it makes its claim to recognition as utilitarian, but in design it cannot equal the old.

A great deal of modern electro-plated ware, decorated with grapevine pattern, which, for some unaccountable reason, is supposed to be specially significant of Sheffield design, is offered for sale in England and America. Since much of it is made in Sheffield, it is, properly enough, stamped with the name of that enterprising manufacturing city. But let not the purchaser assume that this stamp indicates either antiquity or specific methods of production. Sheffield plate—real Sheffield plate—like many another delightful type of handicraft, could flourish only in a period when the cost of skilled labor was slight in comparison with the cost of raw materials. Today even the rarest of raw materials are cheap in comparison with the cost of the labor necessary to their fabrication into forms of beauty.

In earlier times, workmen of exact training, native good taste, possessed often, indeed, of considerable inventive power, and usually endowed with that form of genius which consists of an infinite capacity for taking pains, labored in various art-crafts for a wretched pittance of pay. They represented a human type from which an era of science and democracy draws many notable technicians. Mechanical apparatus, operated by persons of very commonplace quality, fills the demand which they once satisfied.

The collector collects and reveres old Sheffield plate because it represents craftsmanship of a wonderful order that will never come again. Individual workmen will never put their character into individual pieces as the old workers did in developing a process now too costly to revive. Modernity has killed it forever.



Fig. 11.—SUGAR BASIN. (Part of same set as Fig. 8)

The Rugs of Alpujarras

By W. W. KENT



Fig. 1—Spanish rug in brown and white; diamonds and bands in black, with fringe of alternating black and brown.

FROM the decks of ships passing along the southern coast of Spain there are visible almost continuous mountain ranges*, which, with their warm reddish-brown and purple tones, even in winter tempt the voyager to land and explore. One of these ranges, about sixty miles east of Malaga, is known as Las Alpujarras, and from the heart of it came the antique rugs here illustrated. These rugs were made seventy-five to one hundred years or

*These mountains south of the Sierra Nevada range (also known as Alpuxaras), whose southern boundaries lie just north of Albulon, famed for their beautiful and romantic valleys and streams, became after the reconquest of Spain by the Spaniards a region of refuge for the Moriscos, as the Moors were called after that event. They undoubtedly took with them into the mountain villages and fastnesses all their arts and handicrafts, and there some of them lived even after 1609, when the Moors in general were driven from Spain. A range of mountains just west of the Sierra Nevada is still known as "Suspiro del Moro" ("The Sigh of the Moor"). That they practised weaving there is undoubtedly true. In all probability some of the rugs now found there and some of those here illustrated are due to the influence of Moorish designs and methods. That Las Alpujarras was, and is, a region of considerable charm is indicated by the numerous towns and villages which are shown on any detailed map of the province of Granada. The largest towns are Orgiva and Ugijar. The weavings of the Alpujarra or Alpujarras are not mentioned by Mr. Leonard Williams in his interesting book, *The Arts and Crafts of Older Spain*.

†Some Alpujarras rugs are of silk.

more ago by the natives dwelling in this mountain region, and, like certain of our own Colonial weavings, have been so carefully treated by various owners that it is impossible to give the exact date of each piece. Indeed it is probable that the handicraft was practised through many decades, beginning on the primitive loom, and that it still persists, with slight changes in design and method. In the remote districts of Spain certain styles or periods of design lasted long after their disappearance elsewhere, a fact which is responsible for the existence of considerable material which is confusing both historically and chronologically.

In so far as I can determine, little attention has been paid by designers or collectors to weavings from Las Alpujarras, and no illustrated account of importance is published. It is, indeed, due to chance and to the kindness of a careful collector interested in the educational value of both process and design that it is possible to offer the account which follows.

The rugs of Alpujarras are made of wool,† but the basic fabric on which the colored pattern is worked is a pale, unbleached, hand-woven linen of stout quality. The wool,

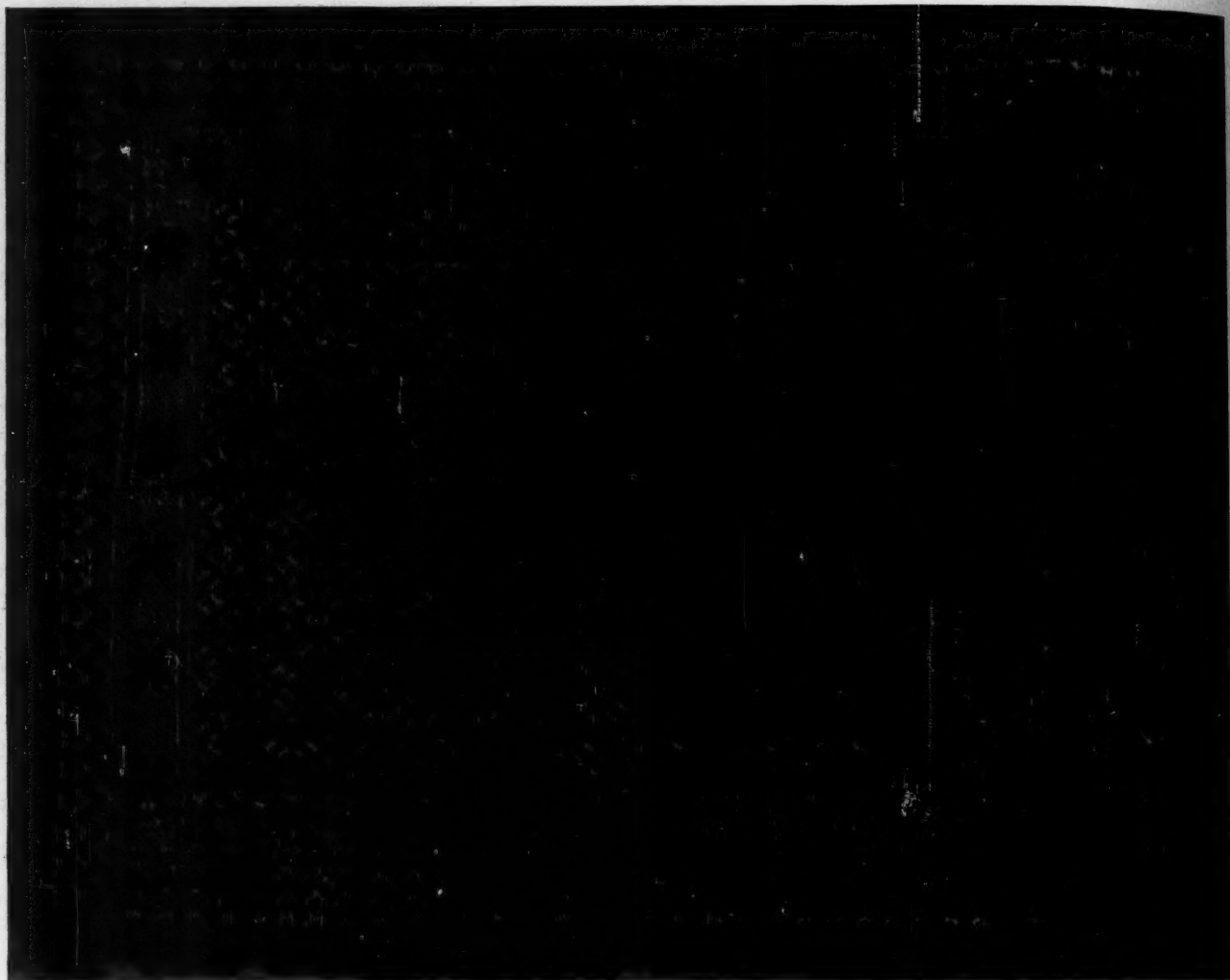


Fig. 2 — Rug in Spanish red and mustard yellow. Shows peasant origin clearly.

of different colors, is apparently woven on this by passing strands through and under the various threads of the fabric with some kind of needle. Certain light backgrounds are obtained by tempering the ground color, by passing at wide intervals through it one or two lines of colored wool under the linen thread and allowing the rest of the linen to show. Other light backgrounds are obtained merely by leaving the background fabric unworked at intervals, so as to develop a pattern by the play of worked and unworked surfaces. This use of basic fabric as a relief is peculiarly interesting and effective.

The colored patterns are obtained by pulling loops of the wool through certain linen threads of the background and leaving them standing, in some, three-sixteenths of an inch, in others, three-eighths of an inch high. The curly loops of wool are, further, given a definite twist. The effect is, in some cases, not unlike that of certain "hooked" rugs as we know them in America. In others it suggests the coarse worsted work of modern Canadian coverlet textiles.

In some the pattern has a strong mosaic, angular, and blocky character; in others the lines are freer and the pattern is not so much controlled by the weave of the basic fabric. Black is used both for outlines and for a shading,

or offset to the flower and other forms; but so skilfully is it employed as to escape all but the most searching examination.

As to the character of the designs, there is evident in some a strong Moorish influence. Also the pink blossom is seen conventionalized, as in Persian textiles. It is of course impossible to say that Persian art is the source of this use of the flower. It is probably taken directly from the local blossom. The other flower forms are more conventional, but the rose appears to be the basis of the pattern of at least one of them, and in Fig. 3 is seen a conventionalized pomegranate form.

There were, possibly, various uses made of these textiles, but as rugs, hangings, coverlets for couches and even for beds, they were, aesthetically at any rate, equally effective. The decorative effect is beautiful, as is always the case where vigorous traditional ornament is instinctively well handled. Of symbolism there is only the faintest trace, if any. Very likely it is not conscientiously employed. The border of compensating pattern in Fig. 2, is clearly the ancient form so often seen in Moorish, Saracenic and other oriental design, and the frequent zigzag, diamond and square are forms that would naturally occur in the process of making.



Fig. 3—Beautiful example of Spanish peasant rug, resembling "Turkey work." Indigo background: edge of black and white lions.

As to the colors and other details in the four pieces illustrated, they are as follows: Fig. 1 is in two colors, the white being the revealed foundation. The lighter tone of the large diamonds and of part of the border is an apricot brown, which varies in tone; the other diamonds and the broad zigzag bands are black with apricot brown dots and small zigzags; the fringe is of alternating black and brown. The size of the rug is 5'4"x7'0".

Figure 2 is in Spanish red and mustard yellow. The white (or pale straw color) is the unmarked fabric left exposed; the yellow forms the general background against which the red pattern shows. The careless matching of the pattern at the corners and the reversed use of the letter "N" are in keeping with the peasant origin of the piece. The fringe is alternately red and yellow. The revealed basic fabric in the diamonds is shot with yellow, that of the border zigzag has both yellow and red lines passed through it. The size is 5'9"x7'4".

Figure 3 is one of the most beautiful among the designs. The basic fabric does not show, white wool taking its place in the pattern. The general background is a deep indigo, against which appear, around the edge, black lions and white lions, wearing white crowns and red crowns and white collars and red collars. Then appear large red flower vases striped with red, white and milky blue perpendicular lines. The flowers and foliage, in general, are milky blue, pale green, white and red, set off with black. The border line of the centre is merely an interrupted red rope. The size is 4'5"x7'0". This rug is closely woven; the loops

are drawn tight to the linen foundation—and the effect is similar to that of Colonial and English "Turkey work."

Figure 4 is not the pure black and white that it seems to be, both in photograph and in the rug itself; but as the eye overcomes its dazzling effect, the border is observed to be pure black and white, and the general pattern is a white shown on a very dark brownish background of varying tone. This and the white pattern are formed by three-eighths of an inch high loops of heavy wool, which conceal the foundation except when the rug is twisted or laid on a curved surface. The size is 5'10"x7'6". The pattern might be classed as of very late Renaissance, but this would not definitely fix its age. The rude survival of the Roman shield or buckler as part of the pattern of the outer border is interesting. The four stars of the middle feature are the only early Moorish devices observable.

That these different rugs were made on different sizes of looms is clearly seen in Figs. 1, 2, 3, where the narrow strips show the line of the seam, while Fig. 4 shows no clear seam; and this fact points to a later and larger loom for this piece, a judgment which would be chronologically correct, considering the later character of the pattern. In Fig. 4, next to the middle lower small star (and not showing in the photograph), are woven in pure black the letters V.G., probably initials of the weaver. Like all the others in the collection, this rug was doubtless manufactured by some prospective bride or by some girl for her "hope chest," as was and is still the custom in many

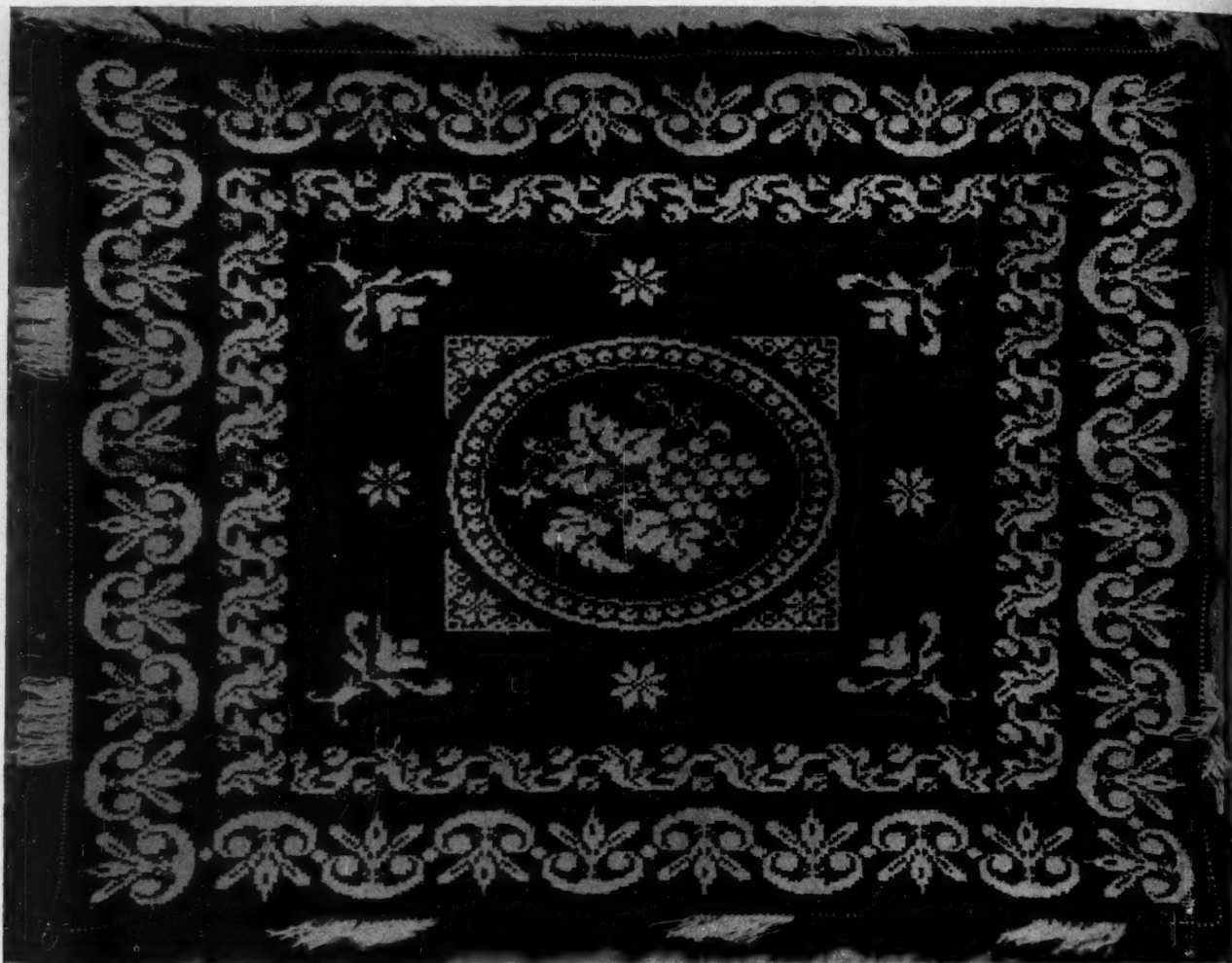


Fig. 4 — Spanish rug of late Renaissance design. Interesting border shows survival of Roman shield.

lands; and "Viva Midueno" in Fig. 2 might refer to a prospective husband.

It is to be hoped that we shall in time learn more as to the origin and the manner of making of these excellent Spanish textiles; but the only example I know of old work in America, which shows any of their characteristics, is to be found in an illustration of a fabric in Eliza Calvert Hall's *Hand Woven Coverlets*, page 246. And that was wrought by an Irish weaver. Is it possible that survivors of the wreck of the Spanish Armada brought to Ireland a knowledge of this Spanish process of weaving just as that great disaster carried the art of burnt wood design?

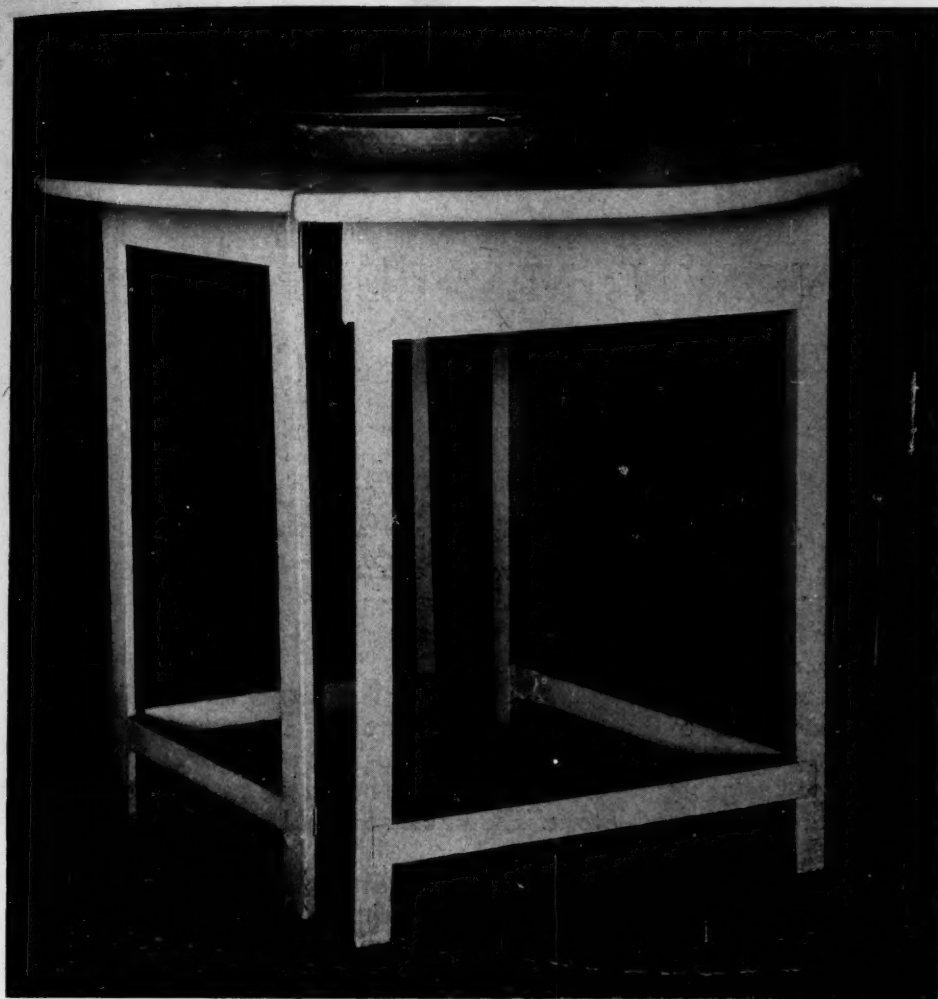
Just one rug might have been enough to give the needed hint to early Irish peasant weavers; but that, after all, is bootless speculation.

At the present time there is no great supply of these rugs in the United States. Yet there are several dealers who are possessed of small lots. As might be expected under such circumstances, no standard basis of retail price has been established.

Furthermore, in so far as advices on the point are available, it appears that no special effort has yet been made to secure numbers of these rugs in their place of original production and utilization, or to exploit them vigorously in the American market.

Some collectors of things Spanish confess to slight disdain for the rugs of Alpujarras, for which they can see no modern reason for being. Humble things in origin, these rugs manifestly are; but, wisely used, they are likely to exhibit surprising powers of adaptability to decorative good company.

As time passes, and the Spanish revival, whose early stirrings are already apparent, gains full momentum, more articles of peasant workmanship will be extracted from remote mountain villages of Spain, and will find their way hither, to the joy of eager collectors. Among them will be more of the rugs of Alpujarras, in wool and in silk as well; and they will serve as rugs and as couch covers and, measurably, as wall decorations. The handsome ones will be long cherished, and the ugly ones, of which there are not a few, will pass eventually into the discard.



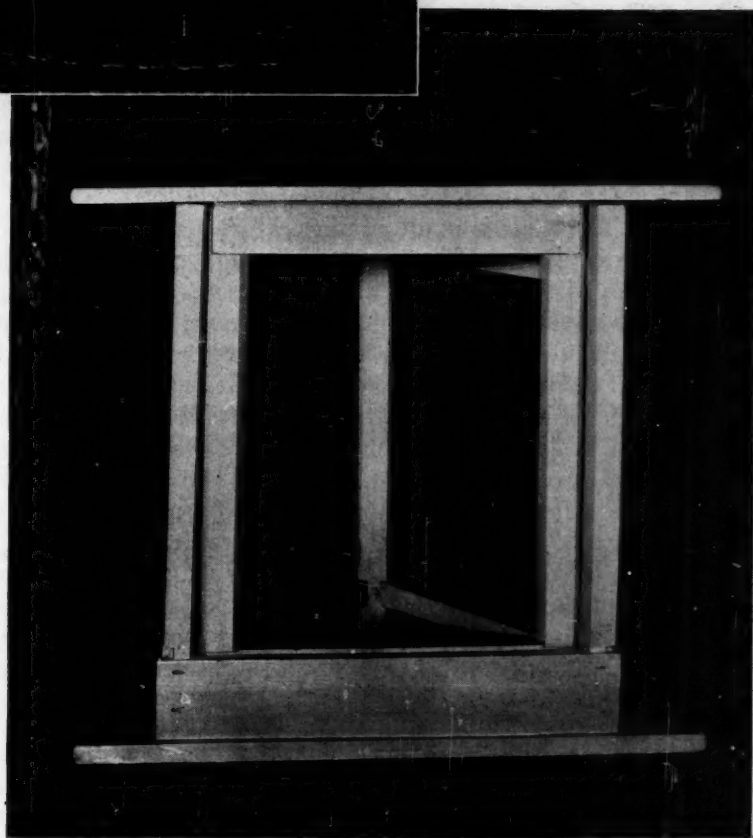
LITTLE KNOWN MASTERPIECES

III. HALF-MOON TABLE

(Early Eighteenth Century)

Height, 30 inches; greater axis of top, 36 inches; lesser axis, 34 inches.

When the table is not in use one half is turned over to form a nest for the other, as shown in second illustration.



Photograph by Mr. Fales

*Owned by
Mrs. Fred L. Fales, Waltham*

LITTLE KNOWN MASTERPIECES

III. *Half-Moon Table of Pine (Early Eighteenth Century)*

[NOTE: In private possession, in museums, and in the hands of dealers are many masterpieces of household use or decoration which, for one reason or another, have escaped publication. The submission of photographs and descriptions of articles is invited.]

MASTERPIECE or not, the half-moon table illustrated is, without doubt, a little-known type; so little known, indeed, that no treatise on early American furniture even mentions it. Yet to old-time dealers and collectors it is not an entire stranger. Most of them have heard of such a thing; a few have actually encountered one of its halves. Beyond such admission, however, they are generally reticent.

This particular example was found not very long since in a Maine attic, where it had lain forgotten during generations. Crude to the point of proving a rural, home-made origin, it yet displays skilled carpentry. Properly set up and joined, the two parts offer a top surface of elliptical shape with axes of 36 and 34 inches respectively. When not in use, one-half may be turned upside down, and the other nested into it. The whole affair then occupies very little space against the wall.

To make this possible demanded careful forethought and accurate measurement on the part of the maker. Naturally the two parts can not be of exactly the same size. The larger of the two has a half axis of $19\frac{1}{2}$ inches, the smaller a half axis of $16\frac{1}{2}$ inches. When the two parts are set up, the apron of one is somewhat deeper than that of the other. This indicates that the usual position of the table was that of being nested against the wall, in which position the advisability of having the edge of visible apron and stretchers on the same line would be apparent. The apron of the smaller member would be in part concealed from front view by the stretchers of the larger one.

The table is made of pine, which has received many coats of paint, the latest exhibiting a brilliant buff color. As for its age, there is no authority to serve as guide. Evidently it belonged to a period in which tables were still looked upon as somewhat of an obstruction, to be used only for temporary purposes, then folded up and put away. That in itself would suggest a date not later than the first half of the eighteenth century.

Lockwood, II, page 192 (new edition), illustrates a three-legged table with circular top, which he attributes to the year 1700. The construction of the underpinning of the Lockwood table is very similar to that of the half-moon example. The former, however, is a sophisticated piece, built of oak and showing well-proportioned turnings. The latter, whatever its date, is the work of a pioneer farmer, working with no tools other than axe, saw and jackknife. Originally the joints of the table were held by wooden pins. Latterly some of them have been reinforced with nails. But, as a whole, the piece is intact—an extraordinary relic of the days of pine. How it escaped the kindling basket—medium of destruction for its fellows—is a mystery. Apparently, at some crucial moment, it sought refuge in the attic. It was discovered in companionship with the huge pewter dish shown surmounting it in the illustration.

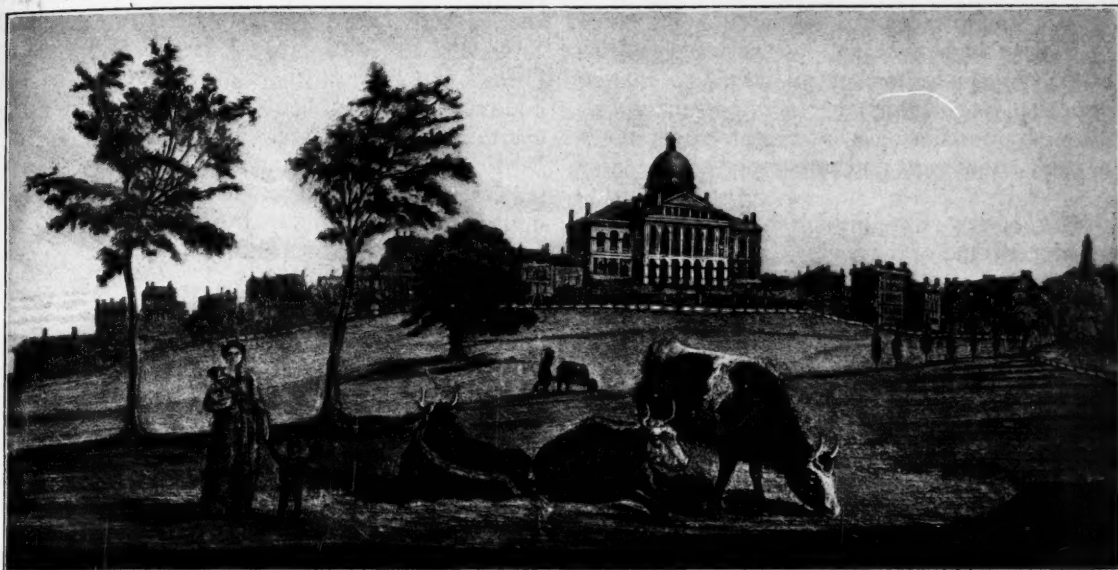


Fig. 1 — BOSTON STATE HOUSE, 1804, from Ayer's *Early Days on Boston Common*

This reproduction, at one remove, from a water-color drawing by Dobbins, has, for convenience, been trimmed at the top and the left side. It appears, without doubt, to be the original from which the Rogers view of the State House was derived.

The Boston State House in Blue Staffordshire

An Inconclusive Study

By HOMER EATON KEYES

NOTE—For the material of this study I am indebted first to that well-known collector and connoisseur, Mr. Alex. M. Hudnut of New York City, who supplied much information and many of the photographs. Additional information, together with the courtesy of first-hand access to valuable material, has been afforded by Mr. Herbert Dyer of Cambridge, Dr. W. S. Goodale of Portland, and Mrs. Nathaniel Thayer of Boston. The reference work has been accomplished by Miss Priscilla Crane, editorial assistant. All these helpful persons are responsible for the actual facts presented. The errors are mostly my own.—H. E. K.

FOR the casual reader, who may be interested in tracing similarities of design wherever they occur, without particular reference to the material in which they may appear, a few paragraphs as to the meaning of "blue Staffordshire" may offer helpful introduction to this partial study of certain variants of the Boston State House design which occur in that once popular ware.

The district of Staffordshire was, it may be observed, from earliest times, the home of English pottery manufacture. It offered a dry climate; clay and fuel existed in close proximity each to the other; and, in the days of large export, there was ample lumber at hand for manufacturing crates and boxes. In 1828 the various potteries of Staffordshire constituted the largest industry of the kind in the world, and furnished support to more than 50,000 persons.

Here, during the closing years of the eighteenth century and the first four decades of the century following, a cheap tableware, decorated in blue pattern, was manufactured, which was, and is, known as "blue Staffordshire." Some of this ware was decorated with scenes illustrative of American history; some of it bore pictures of American landscapes or of popular public buildings. The shrewd English potters had accurately gauged the self-conscious pride of the inhabitants of a young republic rapidly grow-

ing in wealth and in the outward aspects of dignity and power. Their tableware made strong appeal on the dual ground of patriotism and economy, and it sold widely and well.

The cheapness of this ware lay partly in the fact that the design with which it was embellished was mechanically applied. First engraved upon copper, this design was transferred to thin sheets of paper by the simple process of filling the lines of the copper surface with the equivalent of blue ink, and then pressing the paper sheet against the copper until the ink had been taken up by the paper. This paper, in turn, was applied to the fair surface of the china, to which the ink, or blue pigment, adhered. It was fixed by the usual process of firing.

Much blue china was made in England for home consumption, and was decorated with pictures calculated primarily to please English taste. Our immediate concern, however, is with that which was manufactured for the American market, and, specifically, that which bore a picture of the Boston State House. That most of this American scenic ware was intended to be sold as individual pieces, or in partial sets, as a kind of souvenir ware, seems beyond question. In *The Old China Book*, Mrs. N. Hudson Moore emphasizes the circumstance that one seldom picks up a blue Staffordshire piece in the immediate locality portrayed upon it. That is logical enough. Boston folk

visiting Albany would be moved to carry home some Hudson River views done on china,—a pleasing, yet utilitarian souvenir. And pilgrims, of all sorts, to Boston would be more than likely to signalize so important a cultural expedition by purchasing what might serve simultaneously as table adornment and as monument to a lofty adventure.

Certainly Boston views were in high favor, for many of them were produced. And of these views, the most popular was that of the new State House. Designed by Bulfinch, begun in 1795 with great pomp and ceremony, and upon completion recognized as the most imposing architectural achievement of America, the State House was a source of pride and wonder to all the nation. And it is probable that,

the equally unmistakable eagle and acanthus border of Stubbs, there is no room for difference of opinion. *Old China* points out that the wild-rose-bordered ten, and eight and one-half, inch plates, showing the State House with a chaise in the foreground (Fig. 5) are by Enoch Wood* of Burslem, and cites stamped examples in support of the statement. Barber's attribution of the State House, with unoccupied foreground and with border of rose medallions, to Rogers is no longer held by anyone. The design is generally credited to Ridgway. (Fig. 4.) It occurs, according to *Old China*, on a five-inch plate, on a custard cup with handle, on a gravy boat, and "probably other dishes."

A five-inch plate by Stevenson, bordered with oak leaves and acorns and exhibiting the State House, without other



Figs. 2 and 3 — DINNER PLATES BY ROGERS, 10¾ inches

The first of these appears to be the original Rogers pattern, subsequently altered to the form shown in the second example. The first is extremely rare, and this is, so far as known, its first publication.

contrary to the usual dis-esteem for the prophet in his own bailiwick, residents of Boston were not loath to prove their regard for the local triumph of the builder's art by suffusing the effigy of its dome with gravy, or by burying the blue limning of its columned portico beneath mounds of succulent beans.

The Boston State House was pictured in blue china by no less than five different Staffordshire potters. There has been some difference of opinion as to the proper attribution of some of these designs, and the statements of leading book authorities are still accepted, despite what seems conclusive argument in the *Old China* magazine for August, 1903.

Concerning the designs bearing the unmistakable — though quite indescribable — floral border of Rogers, and

decorative support than that offered by a tree and by two conversational individuals in the foreground, is known, but is extremely rare. A pitcher bordered with full-blown roses and bearing on one side a medallion of the Boston State House, and on the other side a medallion of the New York City Hall, has long been attributed to Rogers. *Old China*, August, 1903, attributes it to Stubbs, and cites a stamped gravy boat in support of its contention that this full-blown rose border is a Stubbs design.

But the attribution of this pitcher (of which, at the moment, no satisfactory photograph is obtainable) to Rogers has been due not to a study of the border, but to hasty generalization based on the similarity of its representation of the State House to that which occurs on authentic Rogers pieces. There must be some reason for this similiarity, some relationship between Rogers and Stubbs, which has never been noted in writings concerning

*In the catalogue of the sale of the Temple Collection, Anderson Galleries, N. Y., January, 1922, this plate is attributed to Rogers.



Fig. 4 — SMALL PLATE BY RIDGWAY, $5\frac{1}{4}$ inches
A rare plate. Courtesy Mr. Hudnut

blue Staffordshire. But the similarity observed is not confined to this casual pitcher with its unclassified border. It occurs in the designs whose attributions have never been questioned. That Stubbs was a constant—probably a legitimate—borrower from Rogers seems to be the explanation.

The source of the State House designs of both these potters appears to be a water color drawing of the State House in 1804, executed by an artist unknown to subsequent fame, and bearing the unromantic name of Dobbins. This drawing is reproduced in Miss Ayer's book, *Early Days of Boston Common*, published in 1911. But no comment concerning it occurs in the book, and its relationship to the Staffordshire decorations is not suggested. The drawing is now in the possession of Dr. James T. Ayer, of Boston, but has not been available for careful examination and measurement. In the same possession, however, is a crude wash copy of the original water color. This copy, it would appear, is of comparatively recent date, and is of interest chiefly as indicating the esteem in which the original was held. A reproduction of the book illustration, slightly cut down at the top and at the left side, is presented here. (Fig. 1.)

The resemblances between this drawing and the Rogers design are too close to admit the explanation of coincidence. The group of cows, particularly the one with the shaggy spinal column, is quite specific; so, too, is the youth laboring with the housed wheelbarrow; so, too, is the row of poplars at the right of the picture. The umbrageous oak—or, mayhap, maple—which in part obscures the Hancock mansion displays a form and position sufficiently striking to be recognizable at second encounter. The reappearance of these elements, slightly altered, in the Rogers design, points to Dobbins as the artist from whom inspiration for the design was derived.

The possibility that Dobbins made his sketch on the basis of a Rogers plate is more than remote. The dating of the drawing, and, particularly, the spirited depiction

of the cows, precludes such a theory. As a landscape artist and as a delineator of monumental architecture Dobbins left something to be desired; as a cattle portraitist he could claim affinity to the Dutchmen of an earlier century. And the cows of the Common were, in their day, nearly, if not quite, as famous as the dominating State House.

By what intermediate steps the Dobbins drawing, now in Boston, became the basis for a design manufactured in England no one can say. Perhaps from the drawing a print—now lost—was made and published. More probably the English artist, who came to Boston in search of sketches or engravings to use as models, found Dobbins instead and utilized him. Perhaps some reader may hold the key to the riddle.*

Even after Dobbins's share in it ceased, the Rogers design underwent interesting development. In so far as somewhat careful search reveals, no one has hitherto noted a Rogers State House ten and three-quarter-inch plate, in which but one foreground tree occurs. Yet such a plate exists in private possession. Its genuineness is beyond question, not only because it is stamped "Rogers," but because it bears every other evidence of authenticity.

There is good reason to believe that this extremely rare, perhaps unique, plate (Fig. 2) shows the earliest of the Rogers State House designs. Barring certain changes in scale needful to bring all the essential elements of the picture within the circumference of a dinner plate, it shows close following of the Dobbins drawing. The woman and child in the foreground of the drawing have been supplanted by certain shadowy forms in the middle distance of the plate. The youth with the wheelbarrow remains. Dobbins's oak is reinforced with two smaller trees; but his



Fig. 5 — DINNER PLATE BY WOOD
Occurs in 10-inch and $8\frac{1}{2}$ -inch size. This design has been variously attributed, most frequently to Rogers. It seems, probably, to be by Wood. Courtesy Mr. Hudnut

*It is not impossible that Dobbins was the visiting Staffordshire representative and that the drawing in question is one of the studies which he made during his stay in America.

poplars repeat their implacable procession at the right. There is but one large foreground tree, placed similarly to that in the Dobbins drawing, but more decoratively treated. While the size and position of the cows show a departure from the drawing, there is no mistaking the identity of the group.

In adapting this design, which must have won immediate popularity, to the exigencies of platter decoration, a framing tree on the right doubtless seemed essential to producing a well-balanced pattern. (See Fig. 7.) Once the superior result obtainable by this measure had been observed, return to the unframed treatment would be—for the one who made the change—quite out of the question.

The theory finds various confirmation. The original 10¾-inch plate shows, in many respects, better workmanship than its successor (Fig. 3), bearing the additional tree. Its depiction of the standing cow is more accurately drawn; the mullein plant—if that be

it—which, at the right of the original plate, balances the tree at the left, has, in the original, a definite excuse for being, which is lost in the subsequent design. The introduction of additional human figures in the second edition of the ten and three quarter-inch plate (Fig. 3) seems traceable to the requirements of the platter design. A flock of sheep on the platter reappears in this plate. The woman and the small boy of the Dobbins drawing have returned, accompanied by a demonstrating gentleman,—perhaps a long-lost father.

Rogers varied his design in greater or less degree as seemed appropriate to the different shapes and sizes of his pieces. Mr. Herbert Dyer, of Cambridge, owns a cake dish with pierced sides. (Fig. 8.) The bottom of this dish exhibits the familiar State House. But, since the space here to be decorated is narrower in proportion to its length than that in the platter, one cow is omitted so as to make room for the human enliveners of the scene. Mrs. Nathaniel Thayer, of Boston, still retains an entire set of Rogers State House china, which, oddly enough, she found, some years since, in an out-of-the-way English village. The set comprises considerably more than one hundred pieces, and is worthy of the special study which *ANTIQUES* hopes soon to make of it.

So much for the Rogers design. The close similarity which it bears to that exploited by Stubbs—for the most part in platters—has been remarked by writers on blue Staffordshire. Comparison should, of course, be made of the forms of this design as they occur on the platters of the respective makers. As a whole, the Stubbs platter (Fig. 7) is handsomer than that of Rogers. The border displays far greater elegance both of linear pattern and of mass disposition. The cow-enchanted foreground, with the spread-

ing tree, is better composed than that of the Rogers plate. It is a well-calculated unit that serves as an excellent point of departure for the picture proper. Nevertheless, the placement of the major elements of design is the same in the platters of both Rogers and Stubbs. What we may call the "pictorial idea" is identical in the two.

Curiously enough, Stubbs omits the framing tree at the right of his design, thereby doubtless sticking more closely to fact and to the earlier Rogers design.

As an offset to this omission, he strengthens the dark masses of the minor buildings beyond the State House. Reversing the position of the yet unmistakable cows assists further in obviating the need of a tree at the right.

But the Stubbs platter is marked by one highly important deviation from that of Rogers. Before the State House, as offered by the former, extends a broad highway, protected from the meanderings of the denizens of the Common by a line of fence. The boy with the wheelbarrow, the sheep, the demonstrating gentleman accompanied by wife and child,—all have disappeared. Perhaps they have made exit by one of the undeviatingly straight paths that lead to what must be a stile in the line of fence. Perhaps the gentleman has betaken himself to horseback, and the rest of his family are those who appear dimly abroad on the highway. These differences are worthy of special remark; so are the similarities,—those noted and those omitted from discussion. For, somewhere intermediate between these two designs for platters, occurs a third design, in which the mixture of Rogers and Stubbs is readily discernible.

This appears on the Stubbs pitcher already mentioned, attributed by many writers to Rogers, but undoubtedly by Stubbs. Unfortunately adequate photographs of this



Fig. 6 — PLATTER BY ROGERS, 16½ inches

This pattern occurs on a great variety of pieces, and on a full dinner set.

Courtesy Mr. Hudnut

are, at present, lacking. The border of the pitcher, which shows full-blown roses, is almost as nondescript as the accepted Rogers border. The medallion of the New York City Hall is of no pertinence to this study, but that of the State House is extremely interesting. It exhibits three cows, two of which gaze reflectively to the right after the approved Rogers manner. But one large foreground tree appears and, while the boy with the wheelbarrow continues to plod his weary way, the genial family has departed across the green (for no path has yet been worn) to a broad highway, fenced on both sides, that bounds the Common. Whether the highway figures are the same as those which appear on the Stubbs platter it is impossible to say without opportunity for closer examination.

It should be clear, even from this description, that this pitcher is later in date than any bearing the usual Rogers design. The introduction of such a topographical feature as the highway proves that. However indifferent to inaccuracies of an-

atomical structure, or of general proportion in a drawing, the artistic soul of any good Yankee would have revolted at the representation of a highway or path where none existed, or at the omission of such a feature when actually visible to a reasonably observant eye. Once represented, that splendid highway could never be allowed to shrink back to a barely indicated ribbon of white.

In short, the Stubbs pitcher offers really nothing more than a taking over of the early Rogers design, with such alterations as were necessary to bring it satisfactorily and salably to date. The Stubbs platter, on the other hand, bears every evidence of being a still later revision carried out by a more than usually competent designer to take advantage of some special outburst of patriotic enthusiasm in America. Of this not only the superior treatment of the central medallion of the platter offers evidence, but the rich border of wingspread eagles and classic acanthus scrolls. Stubbs assuredly has inherited the Rogers motive, and is making the most of it.

Thus far we have dealt with pure theory based on the evidence of the china itself. Now for some substantiating data.

John and George Rogers operated an extensive pottery at Burslem. In 1815 George died and the firm name was

changed to that of John Rogers and Son. It would be strange, indeed, if this change of name, following the death of a partner, were not accompanied by changes in the organization and policy of the firm.

It is to be observed that in the very year of Roger's death, 1815, the old Common fence of 1784 was damaged by a gale to such an extent as to require extensive rebuilding. That part shown on the Stubbs pitcher appears to have been completed about 1820. This would

necessitate the altering of the china medallion as it occurs on the pitcher; which article, be it remarked, is almost identical in shape with that decorated by Wood for the Pilgrim bi-centennial celebration of 1820. Perhaps the Stubbs platter was produced immediately after 1820. This, however, is doubtful. The design can hardly have been brought to date and the china issued for sale in time to gain interest from the celebration of that year. There is better reason for assigning it to the period of Lafayette's visit to America in 1825,



Fig. 7 — PLATTER BY STUBBS, 14½ inches

The eagle and acanthus border, an Empire pattern, suggests a date subsequent to 1820 for this design. That it is based on Rogers seems beyond doubt.

Courtesy Mr. Hudnut

when the great French general laid the cornerstone of Bunker Hill monument, and when Webster's reverberating oratory aroused once more the patriotic fervor of Revolutionary days as he addressed the venerable survivors of Boston's sacred battleground.

Joseph Stubbs was active in Burslem from 1790 to 1829. He died in 1836. He produced a number of designs for the American market. It is not illogical to suppose that, on the death of John Rogers, Stubbs took over the former's rights to the Boston State House patterns, or, perhaps, even acquired the artist who had devised them for Rogers. If so, however, he did not entrust his final edition to that individual.

Out of all this laborious mountain of discussion, the emerging conclusion seems hardly impressive. This is really what it amounts to: There exists a Rogers 10¾-inch plate hitherto unknown to most collectors of blue Staffordshire; there likewise exists the drawing from which the Rogers design was, in all probability, derived. The debt of Stubbs to Rogers is evident; whether or not it was ever recognized by formal transaction remains in the realm of conjecture.

It may well be that the State House series, as it develops at the hands of the different potters, really covers no very extended period of time. If Dobbins was a Bostonian and



Fig. 8 — CAKE DISH BY ROGERS

Height, 3 inches; length at top, $8\frac{3}{4}$ inches; at bottom, $5\frac{1}{4}$ inches; width at top, $6\frac{1}{2}$ inches; at bottom, $3\frac{1}{2}$ inches. Sides pierced in diamond pattern. Stamped on bottom "Rogers," with numeral 2. See Fig. 9.

Courtesy Mr. Dyer

not an English artist, and that belief seems reasonable, his sketch may have waited some years for a discoverer. The Ridgway plate may be dated in the neighborhood of 1817, at which time appeared Shaw's *Description of Boston*, which is embellished, among other cuts, with one representing the State House.

It is difficult to reconcile this bleak building, tightly fenced from a waste of unkempt pasture, with the dignified and decently enclosed edifice of the Dobbins drawing. Ridgway's plate displays a building of similar bleakness, crowned with a dome which is similar in its bulging resemblance to an inflated bladder.

If the 1817 woodcut is completely accurate, it, of course, vitiates the accepted dating of the Dobbins drawing and throws that drawing and the entire output of State House plates subsequent to 1817. It seems, however, better to conclude that the emptiness of the 1817 woodcut is, in part, due to the un-repaired ruin of fences which occurred in 1815. We know that in the former year Beacon Street extended from King's Chapel to Charles Street. The artist of the melancholy woodcut seems to forget entirely this thoroughfare unless, as appears possible, he has unduly warped it so that what looks like Common is really highway. But he

presents some conical trees at the right of his picture, which might be the grown-up poplars of the Dobbins drawing. The general emptiness of the scene is perhaps to be explained by the evident belligerency of the bovine guardian of the foreground, whose general build and expression clearly indicate the intention of holding the landscape against all comers.

One peculiarity of the Rogers and Stubbs design, which nowhere else appears, is a steep stairway leading from the street to the State House portico. Other representations depict only the granite steps of the portico itself. That such a stairway existed from early State House days is not unlikely. But its accentuation in pictures seems confined to the Rogers and Stubbs china.

Were this a discussion of State House prints in general, rather than of Staffordshire china in particular, it would be worth while to reproduce and to discuss at some length the illustration in Snow's *History of Boston*,

published in 1825. This is a really handsome and enlivening picture, showing all the highway and fencing of the Stubbs platter. There is, too, a considerable stretch of tree-shaded Common depicted. At its extreme right are several tall and well-matured poplars. This cut was the model for one of the best glass clock panels of the period. It is particularly of interest as lending verification to the assumption of 1825 as the date of the Stubbs platter.

REFERENCES—*Old China*, November, 1901–August, 1903; Barber, *Anglo-American Pottery*, 1899; Camehl, *The Blue China Book*, 1916; Earle, *China Collecting in America*, 1892; Halsey, *Pictures of Early New York on Dark Blue Staffordshire*, 1899; Moore, *The Old China Book*, 1903.

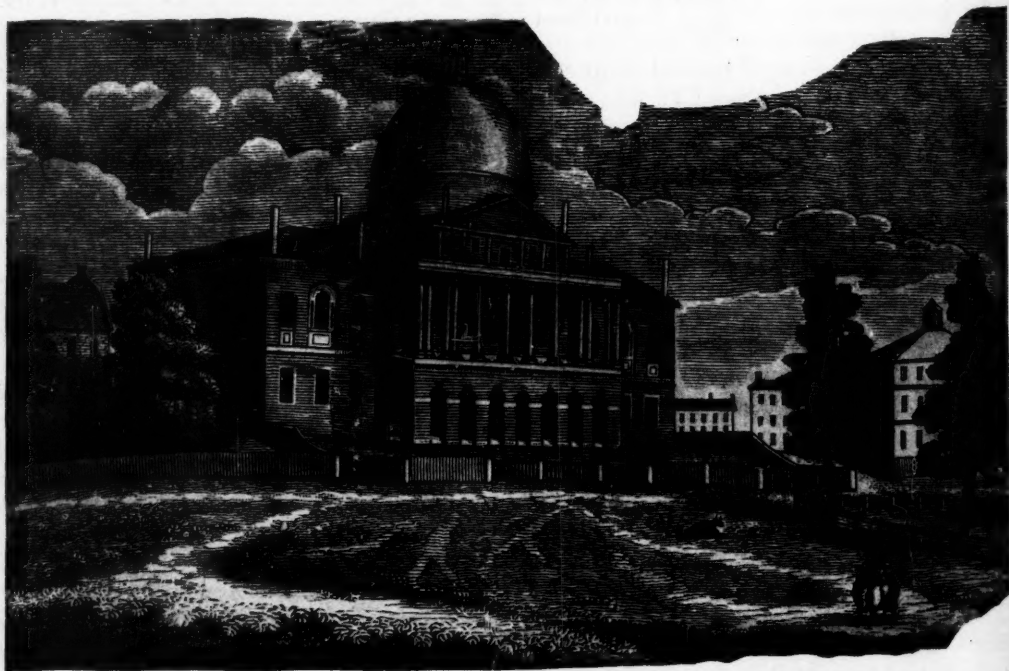


Fig. 9 — THE BOSTON STATE HOUSE, FROM A WOODCUT OF 1817

Published in Shaw's *Description of Boston*. Compare the Ridgway plate.



PEDIGREED ANTIQUES

IV. GOVERNOR WINTHROP DESK, property of Mrs. Robert Thaxter Swan, Brook- line, Mass.

Height, 44 inches.

Width at bottom, 22 inches.

For description, see following page.

PEDIGREED ANTIQUES

IV. *A Governor Winthrop Desk with an Adventurous Owner*

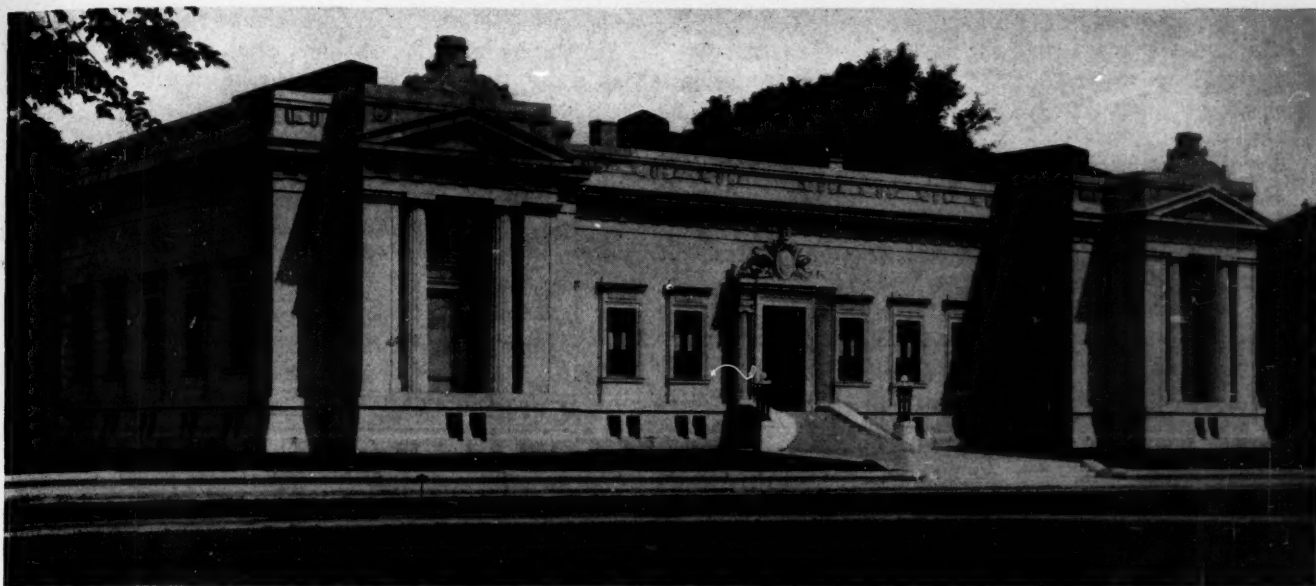
THIS DESK was the property of Major Samuel Thaxter of Hingham, born 1723, died 1807. The inventory of his estate, filed in 1771 at Plymouth, contains: "One mahogany desk, six shillings; one ditto, eight shillings." This latter became the property of his son, Marshall Thaxter, and was carried by him to Maine, probably by oxcart, although the records do not say. It then belonged to his daughter, from whose son it was bought in 1903 by Robert Thaxter Swan, fourth in descent, through the maternal line, from the original owner.

In addition to this direct line of descent, the piece has a romantic interest, owing to the history of its first owner, Major Samuel Thaxter. One of the first men from Hingham to answer the call for volunteers in the French and Indian war, and captain of his own company as well as major under Colonel Fry, Samuel Thaxter was present at the battle of Fort William Henry, in the early days of August, 1757. Taken prisoner by the French and Indians, stripped of his clothing, bound to a tree, and about to be burned, Major Thaxter succeeded in indicating his Masonic affiliations to the French soldier who guarded him. The Frenchman, true to his vows, even with an enemy, cautiously took out his knife and, hiding it in the palm of his hand, paced back and forth in front of the Major, until he had succeeded in so slashing his bonds that the American could escape into the woods. For over a month Major Thaxter wandered through the hills of northern New York, living as best he could on berries and bark. He finally reached Fort Edward in a serious condition. So serious, in fact, it was that the brave Major, too enfeebled even to identify himself, lay ill at Ticonderoga for months.

Meanwhile, news of the bloody battle at Fort William Henry had reached Hingham, but with it no word of Major Thaxter. The silence was premonitory of disaster. As weeks passed into months, certainty of his death superseded the fear of it. It was decided to hold a suitable funeral. The Reverend Doctor Gay prepared and preached an eloquent sermon; which, by the way, is still in existence, text and sermon as he wrote them.

And it was on that very afternoon—with the obsequies little more than completed—that Major Thaxter reappeared in Hingham.

The first of his neighbors whom he encountered was one Caleb Bates, driving home his cows from pasture. At the vision of the Major prancing along on horseback, the good Caleb was too astonished even to run. He stood fixed to the spot with hands upraised: "Good God, Major, is that you?" he finally ejaculated. "Why, we buried you this morning!"



BUILDING OF THE NEW HAMPSHIRE HISTORICAL SOCIETY AT CONCORD, N. H. Gift of Mr. Edward Tuck of Paris

Guy Lowell, Architect

This building is used for meeting purposes and contains a large and well-equipped library, together with an exhibition room. The old building of the society is now in process of reconstruction as repository for the society's historical collections other than literary. This work is being done through the generosity of Mr. Tuck.

Local Historical Societies

And Their Field of Work

By OTIS G. HAMMOND

Superintendent of the New Hampshire Historical Society

BASED ON AN ADDRESS BEFORE THE PETERBORO (N. H.) HISTORICAL SOCIETY

IT IS the particular duty of a local historical society to teach the people the history of their own town, their own country, and their own state. You must not expect the public schools to relieve you of this duty, for it is not possible for them successfully to include the study of local history in their regular courses. All the time of the preparatory schools is fully occupied in the teaching of the fundamentals of an education intended to be useful in later life to the average pupil. These branches of study may be considered as the necessities of education. A certain amount of the general history of nations is already included among these necessities,—but only as one of many invitations to special study at a later period.

The bait of history, however, does not attract many students at the present time. It may be possible that we are teaching history in our schools by beginning at the wrong end, the big end. We give pupils first the history of the United States, when they know nothing about the history of their own or any other one state, and no attempt is made to teach them the history of their own state, or of any lesser political unit. I do not quite understand why our educators do not start the children on the history of the world, and let them finish where they please. But we must take conditions as we find them, and consider local history as one of the luxuries of education, for which there is no time or place in the public schools. There may be a psychological and practical reason for this. We could hardly expect a boy or girl of twelve years to care very

much where the first meeting-house in town stood, or the first schoolhouse, or where the first settlers came from, and where they built their cabins. But a man or woman of sixty years does care, is interested, and will endeavor to find these places and mark them for the benefit of the generations to come. A certain maturity of life and experience seems necessary to an active interest in historical organizations. At meetings of an historical nature, 90 per cent of the audience will usually be over forty years of age and 50 per cent over sixty. This is not inevitable, however, and if local societies can interest boys and girls in the history of their town, some of the young folk will surely be led into wider fields of research. But to accomplish this successfully the historical society must be made the place of first and last resort in all matters of local history.

The Problem of Organization

First, let us consider the subject of the organization of such a society. It will, of course, have the usual officers, a president, a secretary, a treasurer, and perhaps a few vice-presidents. The vice-presidency is a most important office, for to it may be elected those persons who must be recognized for distinction without the requirement of onerous responsibility. They will enjoy the honor, as they should, and if there are several vice-presidents their number eliminates the necessity for electing any of them to the presidency next year.

Then there should be a board of directors or an executive

committee, who will be the moving force of the society. It does not matter what they are called, whether directors, managers, trustees, or executive committee. Their number should not be large, but their powers and duties should be extensive, and they should be responsible only to the society as a whole. They should be authorized to appoint all employees and all committees of the society, to determine their salaries, prescribe their duties, and to see that these duties are properly performed. In this connection, the practice of electing committees in the annual meeting of the society cannot be too severely condemned, as nominations are generally made in a spirit of friendship or of enmity, and without any consideration of the qualifications of a nominee for the work he is expected to accomplish. And in open meeting few have the courage to rise and make an opposing nomination, lest they offend the first. But in a gathering of a few directors, the merits of various candidates can be freely discussed without the danger of starting a feud. Then the person best qualified for the work of any committee may be quietly and easily selected. It is often effective to appoint a small executive committee, with authority to enlarge itself as the original members find others interested in the work assigned to them.

The Function of Committees: Town History

This brings us to the question of what committees should be organized to carry on the detailed work of the society. The principal function of the local society being the teaching of the history of the town, a Committee on Town History is needful to make research into original sources of information and to plan and execute methods of interesting the community in historical study. Such a committee would investigate the origin of the town, its charter and early settlement, the name of the town and its derivation; it would ascertain who the early settlers were and where they came from, find the original bounds of the township and mark them, and determine what changes have taken place since,—what additions or subtractions of territory have been made.

It would not be a bad idea to hang on the walls of the society's rooms a county map, showing in various-colored inks the original and present bounds. In time such an exhibit might include adjoining towns, or even the whole county. The Committee on Town History should also find and mark the locations of the first church, school-house, town house, and graveyard, and see that the oldest headstones are cared for and preserved. The original names of mountains, ponds, and streams should be protected against change, and saved for all time. Each one of those old names means something, or it never would have been used. Each one is the record of some historical or natural fact. In recent years the custom of changing these old names has become sadly prevalent and the old word "pond" has become unfashionable. If you have such names as Smith's Pond or Elbow Pond, do not allow them to be changed to Crystal Lake. The old names mean something. There are a thousand crystal lakes in New Hampshire, and to call them by that name means no more than to christen them Lake-with-Water-in-It.

The Committee on Town History should also locate and mark the graves of all the soldiers and sailors of all

wars who lie buried in the cemeteries of the town.

At this point some one will doubtless say: "Why all this committee work? Our town has a published town history and most of these matters are covered in it."

But are they? And are they correct as printed? How many of any community have ever read the town history or any part of it? It might be found interesting and stimulating to have readings from the town history at the society meetings. Such readings would create discussion, and discussion always creates more reading and encourages original research. Soon would develop differences of opinion, which would entail the preparation and presentation of exhaustive, and sometimes exhausting, papers on disputed points in the early history of the town.

The Committee on Town History should also secure copies of the town charter and all other documents relating to the town, most of which will be found in the archives of the state.

Biography and Genealogy

Another field of work would be covered by a Biographical and Genealogical Committee, which could cause to be prepared and placed on file brief biographies, with photographs, if possible, of the citizens of the town. In the archives should be established a collection, such as is maintained in the offices of great newspapers, so that when a member of the community dies, gets married, robs the bank, is elected to the legislature, or becomes otherwise notable, the local editor may get the full material for a front-page story. The Biographical Committee might procure genealogical blanks, and, with the aid of the checklist, send them to all the people of the town, to be filled out by the recipient while alive. Such procedure is preferable to waiting until a person is dead and then imposing the arrangement of dates, doubly difficult, on somebody else.

The committee in question should also compile a list of names and addresses of natives and former residents of the town who have gone out from it into other parts of the world, so that when anniversaries and celebrations occur notification may be sent and the wanderers, perhaps, be induced to return for a day. Establish and maintain a close touch with them. Let them know that the old town is interested in their lives and cares for them. Get them back, and it will be pleasing to them and good for the town.

Searching the Newspapers

A Newspaper Committee may accumulate much valuable material, not to be found elsewhere, by searching files of old newspapers published in the state for items relating to the town and its people. These items should be copied, if possible, for the library of the society, and the manuscript properly bound and indexed. If copying is not possible, a subject index might be made, with reference to the papers in which the items are to be found, and full copies might be obtained when the resources of the society permit. The society would, of course, make every effort to secure complete files of all local newspapers. These should be given a thorough and comprehensive subject index. All current outside papers receiving and publishing news items from the town should be taken by the society, the local material cut out and preserved in scrap-books in the order of issue.

A Committee to Say "No"

Of course there must be a Museum Committee, and this committee should be filled with trained diplomats, who will be able to refuse a gift unworthy of preservation, without making a bitter enemy of the donor. Careful discrimination must be used in the acceptance of gifts, and people must be made to realize that family associations are not transferable and that one person's grandfathers are seldom of great interest to others.

There is a large and interesting field for this committee in the collection of articles indicative of the early life and surroundings of our forefathers, such as primitive agricultural and mechanical implements, home-made tools, household utensils, furniture, china, glass, pewter, together with the linen, blankets, and bedspreads made on clumsy old hand looms or with the patient needle of our grandmothers. Old musical instruments and firearms are always interesting, and the quaint clothing, hats, and bonnets of generations long passed away, though now rarely found, should be saved. We would call them costumes now, but once they were worn to meeting, and undoubtedly aroused the admiration and envy of the less fortunate and less stylish beholders, even as happens today. Duplication should be avoided, and a poor specimen should always be discarded or otherwise disposed of when a better one is secured to take its place.

Educating the Community Interest

The society itself should act at all times as a committee of the whole to teach people to think of the Historical Society as an important institution of the town and to induce them not thoughtlessly to destroy old books and other contents of their attics without first giving the society an opportunity to select therefrom any desirable articles. In this matter the members should be active in securing access to houses where ancient things may be found. Search the attics, barns, shed chambers, everywhere—except the cellars. Save all the old books, pamphlets, early newspapers, letters (except intimate family letters), records, diaries, maps and plans, church records and ancient communion services, early views, either printed, engraved, or photographic. Even the post-card views of the present day will be of historical interest to the next generation.

That package of old deeds which you have kept so many years because you didn't like to throw them away should be given to the Historical Society, where they may be preserved. Many of these early deeds never were recorded, and they show the original names of localities which now bear more modern titles, considered by some to be less uncouth or more stylish than the older ones. Old wills, also, should be preserved.

What the Library Should Contain

Now as to the library of the society. The collection of a library is the special duty of the librarian, who will undoubtedly realize that the library must primarily contain everything obtainable in relation to the town or any of its citizens. A complete file of the town reports is a necessity; and then the county and state reports should follow. In this category I do not include law reports, for they are very expensive and do not contain much historical ma-

terial. If needed, they may generally be found in a lawyer's office. When the resources of a society permit, it should procure copies of all the town and county histories of the state, and the few histories of the state as a whole which have been published. Two or three standard histories of the United States are desirable, but not of immediate importance.

In the designation of "local material" I include not only books and pamphlets, but newspapers, programs, posters, hand-bills, except those of an advertising nature only, and all things, no matter how trivial they may seem now, which relate to the current events of the town. Many of these small items may be kept in scrap-books. Everything that records a fact should be preserved, and the librarian should determine his policies by the consideration that he is collecting a library not so much for the present generation as for the community of a hundred years hence.

No material offered as a gift should be accepted if bound by any conditions whatever as to its preservation or classification. The librarian must be free to manage the institution unhampered by the vanity of donors, and solely for the service and convenience of the community. He must have the power to dispose of all duplicate material, and to apply the proceeds to the benefit of the society, in the purchase of other books.

Co-operation in Avoiding Waste

Relations with the local public library will undoubtedly be easily established whereby duplication of material may be avoided as unnecessary, expensive, and wasteful to both institutions. There is no reason why two libraries in the same town, both open to public use, should buy the same books. Each should have its field of collection entirely distinct from the other. The Historical Society's field is history and its related subjects, such as genealogy, biography, and travel. The latter subject might, without much sacrifice, if found desirable, be left to the public library. If the public library contains material of an historical nature, transfer it to the Historical Society, and if the society has material not of an historical nature, transfer it to the public library. Once made, such an adjustment can be easily maintained, with a saving of money to both institutions.

Better Done Wrong Than Left Undone

A few words of caution in conclusion. This is an *Historical Society*, therefore let all its efforts be along historical lines. It is a local Historical Society; hence its chief attention should be given to matters relating to its own town and people. *Do something*. Inaction is the most fatal of all diseases to any organization. Do something wrong rather than do nothing at all, for unwise procedure inevitably invites challenge and warm discussion. A good lively row is generally a wholesome thing. It is, at least, a sign of life. When opposing ideas are argued to a conclusion, usually the right ideas prevail. And a row brings out a deal of truth. You hear what your neighbors think about you, which is vastly more important than what you think about yourself.

Be active and you will be prosperous. And remember: it is not when you die that you will cease to be active—but when you cease to be active you will die.



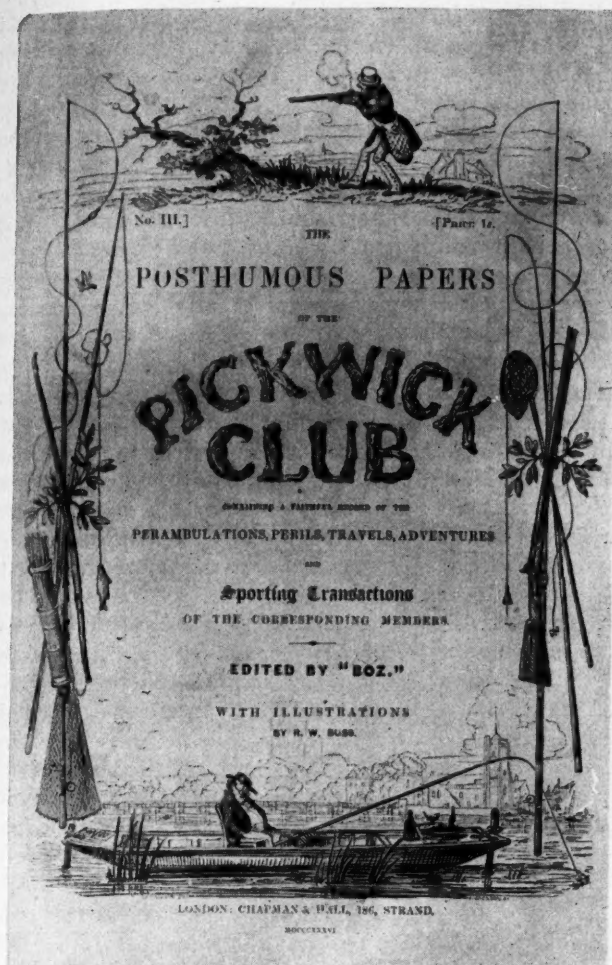
A KIPLING FIRST EDITION

This rare item, after being "bought in" at a London sale last season for £150, brought \$1 535 at the Martindell sale in New York.



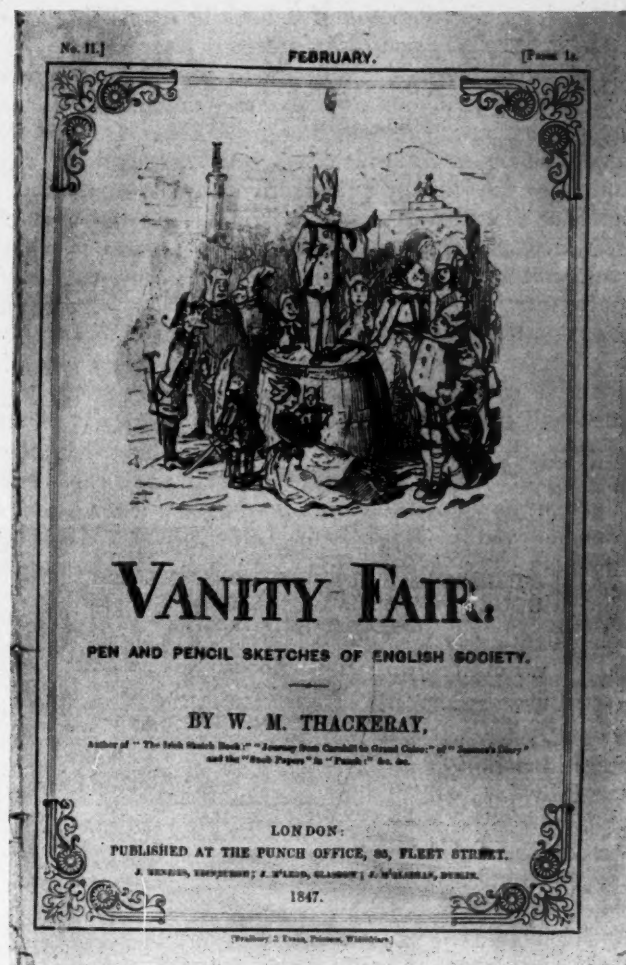
THACKERAY'S EARLY DRAWINGS

The largest and finest copy known of one of the gems of the Thackeray library of Mr. Henry Sayre Van Duzer of New York, sold last month.



"PICKWICK" IN ORIGINAL PARTS

Title-page of a rare first edition, a copy of which brought \$3,450 at the Corder sale at the American Art Galleries.



GREATEST OF THACKERAY "FIRSTS"

Two copies of this work, as originally issued in parts, brought high prices at auction sales in New York last month.

Books—Old and Rare

"First Edition, in Parts, as Issued"

By GEORGE H. SARGENT

IF libraries were to be formed only for reading; if books were to be placed on shelves only to form part of a decorative scheme; if the volumes which are an essential part of the home were to be selected with a view only to their probable rise in value, the making of a library would be considerably simplified. But in the first case a reprint would be as good as the original; in the second, any good binder would provide a series of imitation backs; and in the third case, the owner would find himself becoming a "gentleman bookseller" rather than a booklover.

In the ideal collector's library the three "ifs" are correlated successfully. Only those books are bought which appeal to the owner's tastes or which may gratify the tastes of friends with whom he shares his treasures. Such books, whatever their nature, are put either in attractive bindings or in slip cases. To satisfy the third "if," the dis-

criminating collector will secure, by meeting the other two requirements, a library in which the tendency of the books as a whole is to appreciate in selling, or market, value. No collector of books cares to acquire a library which will prove a barren legacy to his heirs, and though the investment feature of his collection remains a minor consideration, his library, if well selected and well kept, will generally be worth more after the lapse of years than it cost in the making.

It is difficult to analyze the charm of old books, but it is not difficult to feel it. The booklover realizes the intangible "soul" of a volume as something which gives a continual pleasure. He becomes *en rapport* with his possession, and this is particularly the case if he is the owner of a volume which has a life-history of its own. Much has been written about the folly of the pursuit of first editions, but

those who prefer the issue of a book in its pristine form do not feel called upon to defend their position.

To gratify the laudable desire to possess the original printed records of our own country, millions of dollars have been spent in constituting great libraries of Americana. The objection, which has been raised, that early Americana is generally unattractive is easily met. Robert Cushman's *Sermon Preached at Plimoth*, a copy of which brought \$2,400 a couple of years ago, is a quarto which would not make an imposing appearance on the shelf; but its scarcity and importance entitle it to a full crushed levant morocco case by the finest of binders. No matter how indifferent may be the appearance of a rare book, it is proper so to encase it that it may form part of the dignified and harmonious ensemble of the library.

But—a word of caution. Many a rare book has been spoiled by the binder. Indeed, the binding of a rare book, no matter how fine the covers may be, has a tendency to reduce its market value. So it is well for the collector of ample means to insist on obtaining, wherever possible, a work in its original state, uncut. Dilapidated copies, unless for reading purposes—and here the reader is likely to meet disappointments—should either be carefully repaired by an expert or let alone. And in the average private library there are not likely to be many books worth any considerable expenditure for repairs. Complete copies in the original bindings or wrappers may be protected by inexpensive, but not unattractive, cases. Incomplete copies, except of the greatest rarities, are not worth bothering about. Given a rare work in its original form, protected by a handsome library case, from which it may be taken for examination, and any one into whose hands it may come is sure to catch something of the spirit of the time in which it first saw light—a vision of the author, the paper-maker, the compositor, the pressman, the binder, and the publisher.

Recent auction sales in America have demonstrated the importance of having rare first editions "in parts, as issued." As is generally known, such publications as Dickens's *Posthumous Papers of the Pickwick Club* and Thackeray's *Vanity Fair* were originally issued in serial form, the monthly parts being encased in wrappers, with pages of advertisements at the beginning and end. Many of the purchasers of these original parts, having enjoyed the story, threw them away. Others, with a view to future enjoyment, preserved the parts by throwing out the advertisements and having the story pages put in substantial bindings. A third class of readers carefully preserved the original parts as they were issued, saving all the wrappers and advertisements. The last-named class, however, constituted a small minority; and as many of the parts were reprinted and occasionally new advertisements issued, there are variations even in these exceedingly scarce issues in parts.

The sale of the collections of Mr. Frederick Corder of London, Captain E. W. Martindell of Ashford, England, and Mr. David G. Joyce of Chicago, at the American Art Galleries in New York on January 26 and 27, brought into the market many fine first editions. The Corder copies of the works of Dickens, many in original parts, brought much higher prices than the handsomely bound Joyce

copies. The *Pickwick* as issued went for \$3,450, and *Sketches by Boz* in parts fetched \$700, a record price in America. A copy of *Pickwick* in twenty-six parts, with the original green pictorial wrappers, printed in New York by James Turney, Jr., 55 Gold Street, in 1838, was one of the greatest rarities of the sale. Indeed, many American collectors did not know that an American edition was published in parts. Like the English edition, it contains 609 pages, but is a rank piracy. *Pickwick* and *Vanity Fair* are among the rarest of first editions to be found complete, as issued, but the copies vary so greatly that quotations are likely to be misleading unless one has exact collations of the various copies for comparison.

The sales of the Dr. R. T. Jupp collection of first editions of Dickens (from London) and Mr. Henry Sayre Van Duzer's collection of Thackerayana at the Anderson Galleries in New York, early last month, brought other copies of *Pickwick* and *Vanity Fair* into the auction market, and the Dickens collection of Mr. William Glyde Wilkins of Pittsburgh furnished many more rare first editions. The result of bringing so much of the same class of material into the market within a single month was naturally reflected in the prices paid. Not since the middle of March, 1920, when the libraries of Mr. H. Buxton Forman and Mr. Walter Thomas Wallace were sold, have so many rarities of importance been disposed of within the space of about two weeks. Business conditions then were much better than now, but even with the best of conditions it would seem that the opportunity was one for collectors rather than for dealers, who might become overstocked with the costliest of first editions.

In appearance these issues of rare books attract the collector. Most of them have pictorial wrappers, often the work of George Cruikshank and other famous artists. The original issue of *Letters of Marque*, which Rudyard Kipling suppressed and destroyed before the work was published, is one of only two known copies, and the one sold in New York was the same as that which appeared in a sale at Sotheby's in London last year and was bought in by the owner, Captain Martindell, for £150. In the New York sale this rare item went for \$1,525. Of course, where an item is one of only two copies known and there exist a dozen Kipling collectors of large means, it is apparent that the tendency of prices will be ever upward.

In the case of a Thackeray rarity like *Flore et Zephyr*, where the number of known copies is larger, yet the offered copy is the largest and probably the finest in existence, similar auction conditions obtain, and the fine Van Duzer copy of this surpassing rarity was one on which no dealer could run a risk of becoming overstocked. Accordingly the prices at these sales, in spite of the duplication of offerings, ought to be considered a fair indication of market values. These things, however, are for the few. The average collector can only hope to see them, although there is always a chance that a long-forgotten set of parts of that American *Pickwick* may come to light in some one's library. In any event it is always well to keep an eye open for the edition of any great work of a well known author which exhibits differences from the form in which it is generally known. There are still undiscovered rarities.

Antiques Abroad

New Gossip About Old Things, and Old Gossip About New

By AUTOLYCOS

GAINSBOROUGH'S Blue Boy has attracted considerable attention at the National Gallery, London, where it was on exhibition till January 25, prior to its crossing the Atlantic. It has been cleaned and its bluish-green tints now are restored to a splendid sparkling blue, the challenge which Gainsborough made to Sir Joshua Reynolds's portraits in red and other warm tones. It was to Richard Wilson, the landscape painter, somewhat neglected in his own day, that Sir Joshua pompously made the remark that Gainsborough was "our greatest landscape painter," to which Wilson growled, to the utter discomfiture of Reynolds, "and our greatest portrait painter, too." And here is the "Blue Boy," the son of a London ironmonger, now crossing the Atlantic as a first-class passenger, going to enrich the galleries of Mr. Henry E. Huntington.

* * *

An undercurrent of merri- ment is shaking London art circles. Various artists and craftsmen under the direction

of Sir Edwin Lutyens have produced a gigantic doll's house for presentation to Queen Mary. It is to be a gift from the most distinguished British architects, painters, and sculptors. Wall pictures and ceilings have been painted by Royal Academicians. There is an electric lift and every detail has been fitted to exhibit a model of a twentieth century house done in scale of one inch to the foot. Alas! those who planned this mansionette omitted one important consideration,—the size of the studio. The doll's house cannot now be got out of the doors or windows. It is imprisoned. The resultant quandary has set London laughing.

It is curious how miniature houses have obsessed great minds. Sir Neville Wilkinson, the Ulster King of Arms, has spent many thousands of pounds and expended almost a

lifetime on his palace of Titania, which was exhibited in London at the Maddox Galleries a few months ago. Objects collected from all parts of the world went to embellish this miniature structure: tessellated pavements of marble from Italy, bronze miniature statuettes, goblets and tankards of gold, frescoes in miniature not unworthy of greater area. Here modernity joins hands with the seventeenth century Dutch merchants who had dolls' houses made which offered exact models of everything in use in the family, so that little Dutch girls became house-

wives from babyhood, and the great *kass* or linen press in miniature was a presage of the gigantic structure over which they were to serve as guardians when they became brides.

* * *

Baxter prints, early nineteenth century efforts in colour-printing, have experienced a rush of prices to the head—a few square inches of colour print, in no way artistic, bringing pounds to the inch. In Scotland, at the present moment, certain

fisherfolk have been seized with religious hysteria, believing the end of the world at hand. Some have been taken to asylums. The Baxter print craze is another crowd impulse that is best characterized as mania.

* * *

Engravings after George Morland, that erratic genius who spent his time in ale houses, consorted with gypsies and tavern brawlers, was perennially in debt and was sponged upon by picture dealers and money-lenders, hold their own and have recently won big prices. John Raphael Smith was Morland's favourite engraver, and Smith's colour prints in fine state bring great prices. Unfortunately a cleverly manipulated trade in forgeries of these has arisen, and collectors may be advised from an old expert to be very wary of purchasing them unless from well-



THE CORN BIN

Eighteenth century color print by J. R. Smith, after George Morland. An idyllic conception of farm life, in which men and animals exhibit equally human emotions.

known dealers and with a written guarantee that they are genuine. There have been many legal actions in England concerning so-called Morland prints.

I am reproducing here two delectable prints by J. R. Smith after Morland: "The Conversation" and "The Corn Bin." In regard to the latter the horse's eyes exhibit the fault that characterized Landseer's beasts; they are too human. One remembers the tale of the negro who was telling a friend of how he had bet on a race in the name of his mule, and that the mule had lost. Morland's horse wears just the look that such a mule might have assumed upon hearing the conversation.

* * *

In Italy extreme vigilance is now being exercised to prevent the exportation of works of art. Want of money has been a tempting bait to many private owners, and in Holland recently, ready for shipment, a large consignment of furniture was stopped through intervention of the Italian authorities. At Florence the chair of Savonarola, the Dominican friar who was burned in the fifteenth century, was about to be exported by a dealer when it was seized by the authorities.

But in England no such law exists. As a fellow-countrywoman said to me, "Why did we not include Christie's in our education? It beats Baedeker to a frazzle." Certainly Christie's in London is a fashionable resort, where one may study dresses or porcelain mandarins at will.

* * *

In London, Messrs. Sotheby of New Bond Street sold, February 2 and 3, old English and Irish glass. Waterford glass has not the blackish and smoky appearance that so many collectors expect. It is clear as crystal. Waterford glass is now much fabricated in Holland.

I recently saw a huge shipment of old models coming out of Amsterdam. Collectors should be wary. Glass and brass are most easily fabricated. Demand a guarantee when you buy.

At the moment all England is searching for Sheldon tapestry. It was in March, 1920, that this Warwickshire

tapestry contemporary with Shakespeare burst upon the London auction rooms. It is of extreme rarity and is among the earliest known products of looms established in England.

It is on record that William Sheldon of Weston in the middle of the sixteenth century despatched "Richard Hickes of Barcheston," to the Netherlands to learn the craft. Looms were then set up in Warwickshire and were operated by members of the Sheldon family until the Civil War in England. Maps in tapestry were the first venture. These are rare. The Bodleian Library at Oxford possesses two, and two were sold by Messrs. Sotheby of New Bond Street, London, in 1920. Since then, others have come into the market from the Sheldon looms, but they are not of the picturesque character of Beauvais or of the old Flemish looms. They betray early steps in tapestry.

They are provincial in design. Borders show the *largesse* of Elizabethan outlook. But, in all, fine technique is missing. They are not to be confounded with the English panels of a later century by John Vanderbank of Soho, who filled his designs with Indian figures and small landscapes. The Sheldon looms have a quality of their own. They are undoubtedly rare and represent the beginning of tapestry production in England, when Drake set out to discover the



THE CONVERSATION

Color print by J. R. Smith, after Morland. The same expression of benignly vacuous contentment overspreads the features of all the members of this romantic group. Yet it is a very beautiful thing—this print.

Indies and Raleigh found the New World.

* * *

February 10th, at Sotheby's, were sold some fine drawings by Downman, long in the collection of the late cotton magnate, Sir Edward Coates. John Downman's work covers the latter half of the eighteenth century, or, more accurately, the fifty years closing with the year 1820. The portrait drawings, usually accomplished in tinted crayon, betray no little admiration for the similar work of contemporary Frenchmen. Yet they are distinctive and thoroughly individual, and are characterized by a happy blending of delicacy and vigor. Downman brought his work together in a series of methodically arranged portfolios, with notes on the different drawings. These add, therefore, to their artistic merit something of historical and biographical importance.

The Home Market

Various Things of Varying Interest for Sale and for Viewing

By BONDOME

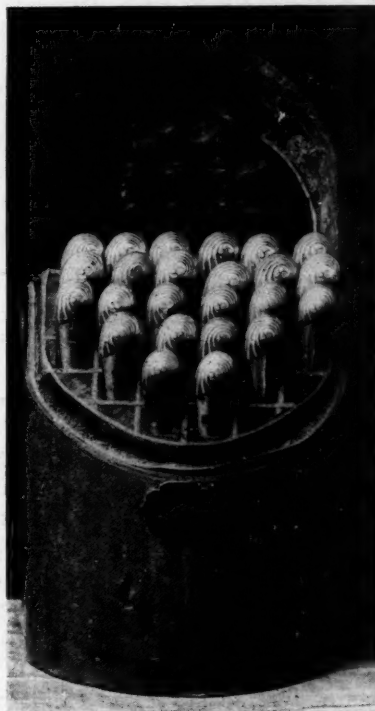
IF the photographs had been obtainable in time for purposes of illustration, I should have been tempted to become rhapsodic, in this number, over Staffordshire portrait busts, of which I have recently encountered a few scattered examples. They will have to wait until next month, however.

A few days since, while others were at the auctions, and, like the lion and the unicorn, fighting for the crown, I did my own chasing around New York town. Post-holiday shipments of imported antiques had not yet arrived in any great quantity, or if arrived, were still to be unpacked. But there were interesting things to see, nevertheless, for just now even New York collectors are out for early American things, and the shops that deal in them are making a good showing of pine and maple.

Here and there are to be found personal relics, articles of interest or of beauty, that once were used by gentry of



SOME ITALIAN DOOR KNOCKERS OF IRON



AN UNDIMINISHED FAMILY OF 18TH CENTURY KNIVES AND FORKS IN ORIGINAL CASE

importance. I observed something—I have forgotten what—devised from some of George Washington's abandoned garments; and—to me more interesting—a handsome silver coffee pot once owned by Alexander Hamilton, and for sale, at the moment, for an encouraging price.

The Italian door knockers illustrated are, I believe, not for sale as individual rarities, but they are so good to look at that I shall presently show a number of other examples. The smiths who wrought these pieces on their anvils had an eye for the fine art of iron. They also meant business. They had no interest in producing door tappers, but door *knockers*, massive enough for strong hands to wield in arousing a fortified household from slumber, or in awakening conscience in soft-footed Macbeths treading paths of treachery.

* * *

Old knives and forks as single specimens are not uncommon; but a meeting with an old set in its original case is something of mild adventure. Those shown here are apparently of eighteenth century make. The forks are two-pronged, and of steel. The steel knife blades end in a fine curve, nicely calculated for conveying food to the mouth without danger of inflicting a wound. All the handles are of thin silver, apparently over a core of wood. They are of the type generally known as "pistol handle."

The wooden case is lined with red velvet and covered with sharkskin or "chagrin."

Just why the good old fashion of eating with the knife passed is difficult to determine. In this age of efficiency, disciples of Taylor and propagandists of motion study should urge its reinstatement in polite circles. It would prove a time-saver for suburbanites who still insist upon a heavy breakfast before train time, and in servantless homes it would save much washing of superfluous utensils. With this in mind, persons of real vision will, doubtless, soon begin to collect old-fashioned knives.

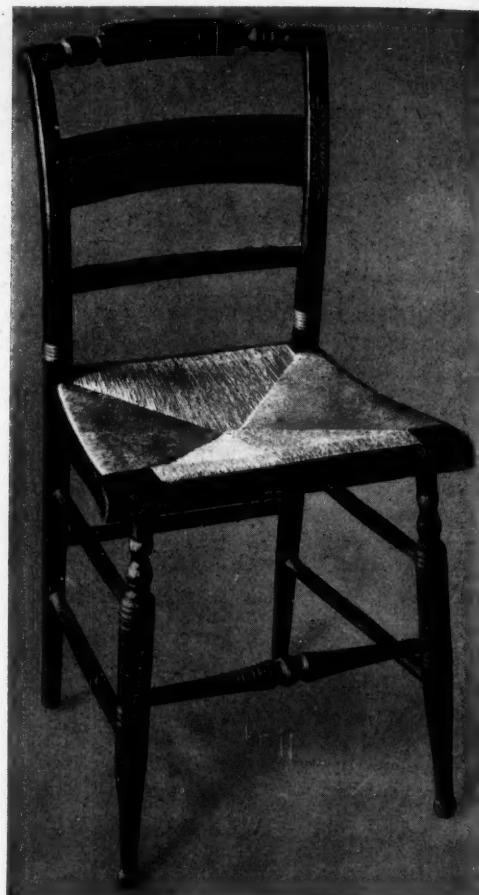
I believe that ANTIQUES is shortly to publish something about stencilled furniture. It is difficult to find pieces, whether chairs or settees, the design of which has not been so nearly obliterated by the friction of nervous shoulder blades as to require restoration. This last has usually been accomplished either free hand in a spirit quite different from that of the old work, or with crude, but unsuccessful, attempts to preserve the old patterns. Stencilled chairs would help to solve many problems of the dining room furnished with unmatched antiques, and, since those whose fading charm has not been heightened with modern cosmetics are few, I was glad to meet the set, of which one is here pictured. They are absolutely "as was," in quiet tones of deep brown and gold that would make them fit anywhere. They are, it may be said, in Boston.

* * *

The Tinder Box is the name of a new shop of antiques and art objects which Miss Elizabeth E. Burling has opened at 215 South Quince Street, Philadelphia.

* * *

Many collectors will be interested to learn that Miss Nancy McClelland, formerly director of Wanamaker's antique department with the unpronounceable name, has opened a business of her own at 753 Fifth Avenue, New York.



STENCILLED CHAIR

One of a set unusual because little worn and quite un-restored.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

BOOKPLATES FOR BEGINNERS: By Major Alfred Fowler. 28 illustrations of bookplates. pp. 46. Privately published. Price \$5.00.

TO most of us bookplate collecting, or ex-libris as it is called abroad, is an unknown quantity. We give little thought to the enticing label within the front cover of that second-hand book—a scene picturesque or simple, perhaps merely a printed name, perhaps the finest type of copper engraving. Yet, if here and there among musty books our eyes are caught by some particular plate, we are inclined to wonder just why the ancient owner marked his volume with a hedgehog on a shield, or with an eagle perched on a very insecure bough, with a flower in his mouth. For persons such as these, beginners, if not in fact at least in query, is Major Fowler's book.

Here is the history of bookplates from 1480 to 1921. The oldest known ex-libris was found in a board-bound manuscript presented about 1480 to the Carthusian monastery at Buxheim, by one Hilprand Brandenburg. Dürer, Cranach, and other German masters developed bookplate design from the simple armorial shield with the owner's name to the finest specimens of wood engraving then known. Dürer is, in fact, often called the "Father of Bookplates," and his armorial design for Wilibald Pirckheimer,

of Nuremberg, is one of the earliest dated bookplates. In England the first ex-libris was engraved about 1520, and a quotation from Pepys shows that the art flourished in the middle of the seventeenth century: "Went to my platemaker's and there spent about an hour contriving my little plates for my books of the King's four yards." The noted diarist was, in fact, one of the first in England to use the portrait bookplate, and pasted on the front cover of some of his books at Magdalen College may still be found his picture, engraved by Robert White after one of the portraits by Sir Godfrey Kneller.

In America the first real bookplate is one by Steven Daye of Cambridge, the printer of the Bay Psalm book, and is thought to be the second piece of printing done in this country. It is a simple typographical label bearing the date January 2, 1642. The only known copy is one among 25,000 in the collection of the American Antiquarian Society.

Modern bookplates are limitless in number, and, according to Major Fowler, embrace every variety and form, from the special label to mark a special collection, through bookplates for children, for ship lovers, for fishermen and the like, to markers for music. Each different process by which bookplates are printed

has its own enthusiasts, from the collector who prefers an etching to the man who advocates photographic reproductions. Perhaps the most touching of modern bookplates is the ex-libris drawn by Louis Titz, the Belgian artist, for M. Jules Darcet, whose library was destroyed at Ypres. The drawing shows the ruins of a house, with the simple inscription on the remaining wall, "Ici était ma bibliothèque."

Major Fowler's book is handsomely produced, and is rich in illustrative material, with cuts of many types of bookplates. We could wish that the many facts therein were correlated a little more closely with the excellent engravings that face every page throughout the volume. And there are lost opportunities for increasing the interest of the text. Curiosity is aroused in several places, particularly by the note on Henry Dawkins, "who engraved some beautiful Chippendale bookplates which well display the talent that brought him to grief as a counterfeiter." Who knows about that grief? Only the student. Surely not the beginner.

The reader with a technical quirk of mind may, too, wish for a more complete classification, for a list of reference books other than Lord de Tabley's and Mr. Charles Dexter Allen's. He might also wish for some idea as to where bookplates are to be found, and what prices should be paid for them, and as to how a collection should be kept when once begun. Beginners know nothing of these, to them, all important points. Nevertheless, the book does give a sketch of the history of bookplates, and several paragraphs on the lending of books that are of interest to collector and layman alike, particularly the warning found on one old bookplate,—

"Steal not this book, my honest friend,
For fear the gallows will be your end,
Up the ladder, and down the rope,
There'll you hang until you choke.
Then I'll come along and say,
Where is that book you took away?"

One thing is certain. The beginner, after finishing this book, will be eagerly on the lookout for old bookplates, and will, with us, look forward to having a fuller and more detailed study by Major Fowler from which to check his examples.

ANTIQUES: GENUINE AND SPURIOUS: By Frederick Litchfield. New York, Harcourt, Brace & Company. 266 pages and index. 80 illustrations, price \$10.00

"It would be indeed strange if the experience of more than fifty years, which is here placed unreservedly at the reader's service, should not be of some practical benefit." Thus, in part, Mr. Litchfield prefaces his latest book, *Antiques: Genuine and Spurious*.

It is, truly, a fair assumption, for Mr. Litchfield enjoys a somewhat rare combination of qualifications for his task as author-friend to the collector. He has had many years of experience in direct contact with the varied materials which he discusses; he has established, further, a background of general knowledge derived from written record, and he is possessed of a cogent and vigorous literary style. Hence his book is bound to be interesting and helpful—as such things may be helpful. But in the reading, the student will become quite convinced that real expertness will be his, only through hand-to-hand encounter wherein the book of guidance serves as little more than a kind of starting point.

Such a book as Mr. Litchfield's will, however, safeguard the collector against wrong procedure in purchasing, wherein lie many pitfalls. First, there is ill-considered bringing together of things incongruous. That is bad enough, even when the objects are genuine. It is worse when the admixture of true and spurious betrays not only bad taste, but bad judgment. Methods of

purchase, too, receive elucidation. There are words of caution as to venturing into auctions without expert advice, and as to making important purchases unaccompanied by adequate guarantees.

Mr. Litchfield's dealings have been, for the most part it would seem, with what lesser folk are inclined to term "super-collectors"—persons with money to spend on the satisfaction of their tastes sufficient to make it worth while for clever forgers to lavish time and money in attempts to deceive them. That is where the humbler person, for once, enjoys advantage. If he has no interest in rarities as rarities, he protects himself with a rough calculation of the probable cost of manufacturing a good forgery of that which takes his eye. If satisfied that his find is too low in price to constitute honest remuneration for a dishonest day's work, he makes purchase without further ado. Frequently enough he, too, is bamboozled; but, at that, he is in the plugged nickel class, and it is not worth while to write a book for him.

Mr. Litchfield points out, however, very carefully the difference between imitations and forgeries. Chinese porcelain, for example, has boasted generations of imitators. The Chinese, themselves, evolved patterns so slowly that the work of one century may, at times, be mistaken for that of earlier times. English, French, and German potters—some as frank as Mason of Staffordshire, who urged his patrons to purchase his wares instead of spending their money on Chinese importations; others, like a Hungarian factory, working so close to original models as to deceive many experts—are imitators or forgers according to judgment and circumstance.

To porcelain Mr. Litchfield devotes a number of chapters. It is an elusive material; he knows and likes it; hence a chapter each on soft and hard pastes, Chinese porcelain, Sevres, Dresden, Worcester, and various other English and Continental types. Instruction is interspersed with lively anecdotes of the author's own experiences in expertising various articles of porcelain, and of the rise and fall of magnificent, but eventually detectable, forgeries.

The chapters on furniture which follow display a catholic taste, varied erudition, and wide practical experience. In part of his book Mr. Litchfield reviews the work of the well-known cabinet-makers of London, and emphasizes another name which has escaped much attention; that of Seddon, of Seddon, Sons and Shingleton, who were reputed among the most eminent eighteenth century cabinet-makers of London, and who made a satinwood cabinet for the King of Spain. Descendants of this firm supplied furniture to Windsor Castle. And here Mr. Litchfield points out the difficulty, if not impossibility, of determining whether the products of a century-old firm, which has for generations produced traditional work in traditional ways, are contemporaneous with the period which they represent, or, having attained maturity to the extent of half or three-quarters of a century, are to be classed as antique reproductions.

Lacquer comes in for its share of attention,—Chinese and European,—and the method of it. "Japan" it was called, and "japanning" was a popular craze among the ladies. It is astonishing that so few horrible examples of their activities survive. Fine lacquered ware is highly valued, and has produced many imitations, some of them perpetrated by bedizening plain, but elderly, pieces with a glory of new paint. Of the processes and results of oriental lacquer work the author deals at some length and very clearly. But appreciation of its various grades and qualities remains to be acquired by the student in patient first-hand study.

To cover so fascinating a topic as enamels in four chapters, and to discuss bronzes in four more, is a feat in itself; but these chapters bristle with information and are illuminated, on the whole, with excellent illustrations. The weakest part of the book

is that dealing with bronzes. The field is too big for any such condensation. The illustrations here, too, are not entirely happy. There are too many chill imitations and adaptations of classic statuary shown; too few examples of the extraordinarily varied, vital, and interesting lesser-plastic of Italy, France and Germany during the Renaissance period.

There are many kinds of antiques which Mr. Litchfield has not touched upon;—glass, silverware, pewter, textiles, pictures—a thousand things he has left unmentioned. But what he gives is compact of information. Perhaps the book is better in showing what is genuine than what is not, and hence will serve more frequently as a reference book of facts than of precautions. The indexing is well done, and the illustrations are, for the most part, adequate in quality and size. Complete sufficiency in number of pictures there can never be in a book of this kind. To assure it would be more than to double the size of the volume.

THE GENTLE ART OF FAKING: By Riccardo Nobili. Philadelphia, J. B. Lippincott Company. 310 pages, 31 illustrations, price \$6.00.

THERE is, in an American city, a curio shop where hang today—or certainly hung yesterday—two interesting Flemish paintings. One is assuredly by the Matsys—whoever he was—who set going the series of money changer groups, which begins quite Flemishly at the fag end of the fifteenth century and concludes with an Italian flavor some thirty or forty years later. Of all the miserly pairs that constitute this series the one here mentioned is perhaps most Flemish and most individual.

The other painting is different, a cross-bearing Christ, by some belated Van der Weyden,—or perhaps by the master himself, speedily reincarnated and adding something of Spanish morbidity to his own intensity of sentiment. Marvelous in drawing, in color, in texture, in expressiveness, its attribution baffles while its quality compels.

If a renowned picture dealer held these panels, they could hardly escape enthusiastic recognition. As it is, they are mixed with ancient iron, with fragments of mediaeval glass, with damasks and brocades, and with scrubby saints amid muddy landscapes. How can they claim special significance when they keep such heterogeneous company?

The mind of the collector works, at times, in mysterious ways. It passes by the obviously good and fastens upon the little less obviously bad. Setting and auspices may have as much to do with the process as do the objects under examination. And this, of course, is one of the well-known facts of human nature upon which the procedure of fakery is, in part, based. A prize may be extracted from attic or from cellar, or it may be encountered in the softly lighted splendor of a judiciously arranged salon. To be interesting it should be discovered consorting with either poverty or riches. Middle class associations carry their own condemnation.

The director of one of the great German museums is said to have remarked that he employed a restorer who could paint in the style of any one of half a dozen old masters. Given an eyebrow still adhering to a battered panel, and this Teuton genius would shortly produce a Leonardesque Madonna, or a simon-pure Holbein. Beside him, the scientist who restores a prehistoric monster from a vagrant tooth fades into nothingness. To evoke the soul of Raphael from a patch of smutted canvas, that, indeed, is restoration! And if it is legitimate for a museum, why not for the private collector, or for those who supply him with his choicest treasures? Who is to decide where restoration ceases and fakery begins?

Not long since, a trusting lady paid a large sum for the crown of Montezuma, or some such Aztec potentate. With this extraordinary treasure the obliging dealer supplied various other choice articles of early Mexican virtu wrought in precious

metals—or their outward equivalent. Whether the honorable ghost of Montezuma turned up auspiciously to warn the good lady of her error, or whether her relations sought court order to restrain her expenditures, history deponeth not. In any case, she became doubtful of the genuineness of her purchase, and brought action which landed an imaginative and resourceful gentleman in, or near, prison. She had been the victim of time and place, the clever hand of a counterfeiter and, no doubt, a disposition that cleaves naturally to wonders. Given the object, the appropriate setting, and the romantic mind—plus ample funds—and imposture is likely to occur now just as it did in the gay old days of Rome.

And it is with Rome, Roman collecting, and Roman faking that Signor Nobili begins his fascinating book *The Gentle Art of Faking*. The Greeks, he believes, were too genuinely lovers of art, too sound judges of intrinsic worth to trouble their heads very much about collecting things which found their recommendation primarily in rarity or in venerable age. This may be so. The Greeks were a people destined to create and develop a great art of their own, a great civilization of their own. The creative instinct, with them, overmatched the acquisitive or the imitative instinct. For such a people the old is always out of date, always a stepping stone to something newer, and, frequently, better. And yet is there not a bronze charioteer known to fame?

Roman art and civilization were largely borrowed. Rome was, as Signor Nobili points out, in its heyday “a gigantic synthesis of art.” From Greece, from Asia Minor, from Egypt, from the Mediterranean Islands came works and workers to satisfy the luxurious demands of a wealthy and restless society. To own, or to pretend to own, original examples of the art in whose old tradition these foreign craftsmen were born, would inevitably carry distinction with it. To possess a piece of marble, an article of bronze, a utensil of silver or gold ravished from conquered provinces was to acquire social merit. Hence collecting and connoisseurship, genuine and false, and shrewd effort to play upon rich credulity with wonders and upon self-satisfied connoisseurship with wily flattery. The names of Praxiteles and Zeuxis were freely added to contemporary Roman works, and collectors rejoiced in owning objects of art made from fragments of the ship wherein Jason sought the golden fleece.

With the passing of Rome passed, for a time, the mania for collecting. Creative rather than acquisitive processes were again at work in human society. But with the flowering of the Renaissance, when men were seeking the guidance of antiquity in the conduct of their affairs, the desire to own and exhibit evidences of the imitated civilization reasserted itself. And again appeared the tendency to take advantage of this desire by supplying the market with attractive material. The story of Michelangelo's cupid, carved by the sculptor in his young manhood, buried conveniently, dug up in due course and sold to a Roman cardinal, is well known.

Just as the classic inspiration moved from Italy to France, and thence to England, so moved the passion for collecting. In France during the seventeenth century all classes and conditions seemed to be collectors, and a century later England was no less a prey to the divine madness.

At this point Signor Nobili ceases to be historical and becomes expository, though from beginning to end he illuminates his discourse by pertinent examples from the lives and writings of a vast number of personages. His method differs from that of Mr. Litchfield. The latter presents technical information as to the materials and methods entering into the composition of art products, and discusses means of detecting fraudulent examples. Signor Nobili is concerned as much with the human as with the technical side of his subject,—perhaps more; though he goes into considerable detail as to methods of producing the semblance of age in objects of artifice. By following his directions one might

almost be able to make a mid-Victorian dinner bell mistakable for a Corinthian amphora.

Many will read *The Gentle Art of Faking* merely as a brilliant essay on the fads and foibles of collecting, when collecting becomes a mania. How deeply the mania may penetrate into life and literature few will realize until they find introduction to the astounding company of heroes, savants, and literati of all ages with whom the author appears to be on terms of critical intimacy. But the book will diminish no one's ardor for collecting. It is, indeed, calculated rather to arouse the fever than to quell it. In the knowledge of where Apollyon hides and how to overcome him, who will hesitate to take the road?

The Gentle Art of Faking is, of course, written from the European point of view, and deals with European practices. But since, as already remarked, it deals entertainingly with basic human traits, its appeal is universal. Few will look to it as a work of special reference. The illustrations are mostly of things that ought not to fool even a rag-picker.

LIST OF PHILADELPHIA SILVERSMITHS & ALLIED ARTIFICERS (1682-1850). By Maurice Brix. Philadelphia; privately published, 125 pages, price, \$10.00.

THIS is a compilation preliminary to a treatise. Mr. Brix has learned that most difficult of lessons; to wit, that the only way to be sure of corrections in any work of research is to publish it and then call for criticism. This requires both sense and hardihood, but it is worth doing.

The book as issued consists of a list of jewelers, watchmakers, silver workers, clockmakers, and the like, alphabetically arranged by name. Their occupation and the dates of their activity follow. An appendix contains names of silversmiths outside of Philadelphia who are not elsewhere listed.

The immediate edition is confined to 325 copies, excellently printed on fine paper, and conveniently arranged for quick reference.

* * *

The following books have been received for review in forthcoming numbers of *ANTIQUES*:

THE PRACTICAL BOOK OF EARLY AMERICAN ARTS AND CRAFTS: By H. D. Eberlein and A. McClure. Philadelphia; J. B. Lippincott Company. \$7.50.

THE PRACTICAL BOOK OF PERIOD FURNITURE: By H. D. Eberlein and A. McClure. Philadelphia; J. B. Lippincott Company. \$8.50.

THE PRACTICAL BOOK OF INTERIOR DECORATION: By H. D. Eberlein, A. McClure, and E. S. Holloway. Philadelphia; J. B. Lippincott Company. \$8.50.

THE PRACTICAL BOOK OF ORIENTAL RUGS: By G. G. Lewis. Philadelphia; J. B. Lippincott Company. \$10.00.

THE PRESENT STATE OF OLD ENGLISH FURNITURE: By R. W. Symonds. New York; Frederick A. Stokes Company. \$20.00.

GREEK VASE PAINTING; By Ernest Buschor. New York; E. P. Dutton & Co. \$10.00.

ARTS AND CRAFTS IN THE MIDDLE AGES: By Julia deWolf Addison. Boston; The Page Company. \$3.75.

THE COLLECTOR'S SERIES: Dodd, Mead & Company, New York. \$2.50 each, comprising the following list: *The Furniture Collector*, by E. W. Gregory. *The Pewter Collector*, by H. J. L. J. Masse. *The Glass Collector*, by MacIver Percival. *The China Collector*, by H. W. Lewer. *The Stamp Collector*, by S. C. Johnson. *The Earthenware Collector*, by G. W. Rhead. *The Sheffield Plate Collector*, by W. A. Young. *The Medal Collector*, by S. C. Johnson. *The Miniature Collector*, by H. J. L. J. Masse. *The Lace and Embroidery Collector*, by Mrs. Head.

Antiques in Current Magazines

FURNISHINGS

SPANISH FURNITURE IN THE AMERICAN HOME. Harold Donaldson Eberlein, in February *Country Life*. Illustrated. A description of the dominant types of Spanish furniture in the Renaissance epoch, with a discussion of their present-day adaptability.

EARLY AMERICAN FURNITURE SEEN IN AUTHENTIC EXAMPLES, in January *Arts and Decoration*. A page of photographs of articles from the Temple Collection, recently sold at auction.

BUILDING CHAIRS FOR POETS. J. H. Rudd, in January *Good Furniture Magazine*. A photograph and description of a chair made two hundred years ago for the poet, John Gay.

THE CARE AND RESTORATION OF FURNITURE. Jessie Martin Breese, in February *Country Life*. Illustrated. Contains practical suggestions for the owner of antique furniture.

GLASS

LA GRANJA GLASS. Frank Gibson, in *The Burlington Magazine* for December 15th. Illustrated. A history of the making of this Spanish glass at La Granja de San Ildefonso, from 1728 to 1849.

METAL

SEVENTEENTH CENTURY SILVERWARE. Francis Hill Bigelow, in February *The House Beautiful*. Illustrated. A condensed study of early American silverware according to types and the localities where they were produced.

THE CHARM OF OLD COPPER. M. Holden, in February *Country Life*. Illustrated with many articles brought to this country during the last forty years by Jewish immigrants.

OLD PLATE AT THE CHURCH CONGRESS. E. Alfred Jones, in *The Burlington Magazine* for December 15th. Illustrated.

SOME WORKS OF THE GOLDSMITHS OF OIGNES. A. P. Mitchell, in *The Burlington Magazine* for December 15th.

EXAMPLES OF ORMOLU IN THE METROPOLITAN MUSEUM are discussed by W. Calver Moore in the *Industrial Arts Magazine* for February.

POTTERY AND PORCELAIN

PLATES AND OTHER DISHES. CHINESE PORCELAIN. Part II. George Leland Hunter, in January *Good Furniture Magazine*. Illustrated. An account of the process of manufacture in the first half of the eighteenth century in the Imperial Porcelain Factory, Tang Ying.

HISTORIC CHINA OF THE WHITE HOUSE. Part I. Abby Gunn Baker, in January *Arts and Decorations*. Illustrated. Description of the collection of Presidential China, brought together and arranged in the White House by Mrs. Baker.

OLD WEDGWOOD PORTRAIT MEDALLIONS IN THE COLLECTION OF MR. DAVID DAWS. Mrs. Willoughby Hodgson, in *The Connoisseur* for December. Six pages of illustrations, with a short explanatory article.

TUCKER CHINA. Dr. R. Meyer Riefstahl, in February *Country Life*. Two pages of clear illustrations, with a short account of the Tucker family.

MISCELLANEOUS

GREEK TERRA-COTTA FIGURINES. Gardner Teall, in February *House and Garden*. Illustrated. A discussion of early Greek clays and the difficulties of collecting them.

VICTORIAN VALENTINES. Alice Van Leer Carrick, in February *The House Beautiful*. Illustrated.

NOTES OF AN ANTIQUE WEEVIL. Kenneth L. Roberts, in *The Saturday Evening Post* for January 21st. A joy to the profane.

OLD ENGLISH BAROMETERS IN THE COLLECTION OF MR. PERCIVAL D. GRIFFITHS. Frank Gibson, in *The Connoisseur* for December.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*. Where answer by mail is desired, a stamped and addressed envelope should accompany the query.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Attempts at valuation *ANTIQUES* considers outside its province.

1. L. W. M., *Iowa*, asks concerning maker of Staffordshire blue pitcher: shows Mt. Vernon with Washington on horseback; Potomac River and a boat; border displays flowers and leaf scrolls; the words "Washington Seat" occur at top and "Mt. Vernon" at bottom of picture; "Washington Seat" is repeated on base.

This pitcher is listed, without attribution, in Barber's *Anglo-American Pottery*, p. 140, No. 346. It is illustrated in *Old China*, September, 1903, p. 232, with the following note: "Mt. Vernon, Washington riding. . . Pitcher by unknown maker."

2. H. U. P., *Maryland*, wishes to know where old lithographs or colored old prints of historical figures or scenes may be procured.

Specific inquiry through the medium of The Clearing House of *ANTIQUES*, or a perusal of its advertising pages should make possible the acquisition of the desired prints.

3. SUBSCRIBER, asks if there is any book published which gives lists of old engravings; or information concerning the value of the works of different engravers; or advice as to the removal of yellow streaks from old engravings.

All such information may be obtained in a book called *Engravings and Their Value*, by Slater, 4th ed., 1912 (price \$8).

4. A. S., *Ohio*, asks:

(a) For data in regard to book auctioneers, the price of their catalogs or the yearly subscription price to their announced sales catalogs.

(b) For information about a "mantle" clock, 31½" high, 16½" wide, 5" thick; plain mahogany case; ornamented face; wooden works; no date; made by *Jerome & Darrow*, Bristol, Conn.

(a) The more important auction firms in the East that deal with books are:

Anderson Galleries, 489 Park Ave., New York.
American Art Association, Madison Square, So., New York.
The Walpole Galleries, 12 West 48th St., New York.
Stan. V. Henkels, Auction Commission Merchant, 1304 Walnut St., Philadelphia, Pa.
Heartman Auction Co., Raritan Bldg., Perth Amboy, N. Y.

Information as to catalogs and their prices may be obtained by writing directly to these firms.

(b) Jerome and Darrow (or Darrow) was a company formed by Chauncey and Nobles Jerome and Elijah Darrow in Bristol, Conn., in the year 1824. As they stopped making wooden clocks in 1837, the clock in question must have been made before that year. For further facts concerning this company the questioner is referred to a little book by Chauncey Jerome called *History of the American Clock Business, and Life of Chauncey Jerome* (published in New Haven by F. C. Dayton, Jr., 1860), pp. 49-54.

5. E. A. T., *Maine*, possessing an old-fashioned mahogany square piano with pearl keys, pearl inlay and the name "Hardman," wishes to be referred to an authority on antique pianos.

The best authority on a "Hardman" piano is the Hardman Piano Company, New York City. By sending the number of the piano in question to them (New York City is sufficient address), its date and present value may be learned.

6. N. T. W., *Maine*, asks:

(a) When and where were the Nicholas Blaisdell clocks made?

(b) When and where did H. Farnam make silver plate?

(a) It is known that Nicholas and David Blaisdell were early eighteenth-century clockmakers; that they produced some of the so-called bird-cage clocks, similar to that illustrated in *ANTIQUES* for February, p. 83. The editor has been told that they worked for a time in Andover, Mass., and then moved to Maine. Documentary evidence on this is, at present, however, lacking.

(b) The Metropolitan Museum catalog of the Clearwater Collection states that Henry Farnam, brother of Rufus Farnam, was born in Norwich, Conn., in 1773; that he was active in Boston from 1799 to 1825, and that he moved to Hanover, in 1833.

7. E. G. M., *Maryland*, presents the following request: "It occurs to me that you may know an alleged humorous 'poem' in regard to collectors of antiques. This poem, I am informed, was on the subject of a number of connoisseurs inspecting an article of furniture and going into raptures over its interest and value as an antique, until one of those persons discovered—and this is all that my informant could remember—"the sign it bore, Grand Rapids, Mich."

The editor hopes that there is some one among the readers of *ANTIQUES* more versed than himself in poet lore—or of better memory, so that this gem of verse may not be lost to posterity.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

LECTURES

BOSTON: *The Museum of Fine Arts*

Informal discussions under guidance of museum officers. Hours are 2.30 to 4.30 on the days set. Open to the public, without ticket.

March 1, 8, and 15. In the New Marble Room. Classical Art. Dr. L. D. Caskey, curator.

March 22, 29, and April 5. Asiatic Art. John E. Lodge, curator of Chinese and Japanese Art, and Dr. A. K. Coomaraswamy, keeper of Indian Art.

BOSTON: *The Public Library*

Free lecture to be held at 8 P.M. on the day noted:

March 30. "Boston Becomes a City, 1822: Its Social, Literary, and Artistic Development," by Martha A. S. Shannon.

EXHIBITIONS OF ANTIQUES

WORCESTER, MASS.: *Worcester Historical Society*, 39 Salisbury St. *February 1 to April 1.* Collection of Bennington ware.

Open to the public 2-5 P.M. daily, except Sunday and Monday.

A List of Museum Bulletins

This list is as complete as official statements from various society secretaries and museum curators make possible. Additions will be made on proper notification.

BOSTON MUSEUM OF FINE ARTS BULLETIN, Boston, Mass. Published bi-monthly. Price, 50 cents a year; single copy, 10 cents. OLD-TIME NEW ENGLAND. Published four times a year by the New England Society for the Preservation of Antiques, 4 Lynde Street, Boston, Mass. Price, \$2.00 a year.

BROOKLYN MUSEUM QUARTERLY, Eastern Parkway, Brooklyn, New York.

ACADEMY NOTES. Published semi-annually by the Buffalo Fine Arts Academy, Buffalo, New York. Price, \$1.50 per year; single copy, 75 cents.

BULLETIN OF THE CHARLESTON MUSEUM, Charleston, S. C. Published monthly, from October to May, by the Charleston Museum. Illustrated. Price, 50 cents a year; single copy, 10 cents.

BULLETIN OF THE ART INSTITUTE OF CHICAGO. Published bi-monthly. Price, 50 cents a year. Illustrated.

BULLETIN OF THE CLEVELAND MUSEUM OF ART. Published ten times a year. Price, \$1.00 a year; single copy, 10 cents.

DETROIT INSTITUTE OF ARTS BULLETIN, Detroit, Minn. Published nine times a year.

MINNEAPOLIS INSTITUTE OF ARTS BULLETIN, Minneapolis, Minn. Published monthly from October to June. Price, 75 cents a year; single copy, 10 cents.

METROPOLITAN MUSEUM OF ART BULLETIN, New York City, N. Y. Published monthly. Price, \$2.00 a year; single copy, 20 cents.

QUARTERLY BULLETIN OF THE NEW YORK HISTORICAL SOCIETY. Published at 170 Central Park West, New York City. Price, \$1.50 a year; single copy, 40 cents.

THE HISTORICAL COLLECTION. Published four times a year by The Essex Institute, Salem, Mass. Price, \$3.00 a year.

BULLETIN OF THE CITY ART MUSEUM OF ST. LOUIS, Mo. Published quarterly throughout the year. Price, \$1.00 a year. Illustrated. Subscribers will, in addition, be mailed announcements of all special exhibitions held at the museum.

MUSEUM OF FINE ARTS BULLETIN, Syracuse, N. Y. Published quarterly.

TOLEDO MUSEUM BULLETIN, Toledo, Ohio. Published monthly. Price, 50 cents a year; single copy, 10 cents.

WORCESTER ART MUSEUM BULLETIN, Worcester, Mass. Published quarterly.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

- BOSTON:**
March 1-11 LEONARD GALLERIES, 46-48 Bromfield Street. Sale of antiques from the estate of Mrs. Alice H. Upton, Milton.
- LONDON:**
February 20 to 23 SOTHEBY, WILKINSON & HODGE, 34-36 New Bond St. Printed books and a few illuminated and other manuscripts comprising the property of Captain Luttrell Byrom; of Sir Edward Elgar, O.M.; of the late Mr. Charles Dowdeswell, and part of the heirlooms of the Walsingham Estate, etc.
February 23 and 24 Works of art, including a seal used by Napoleon, a silver box from his travelling carriage, jewelry, watches, lace, textiles, furniture, etc.
February 27 The Huth Library: Books unsold or returned as imperfect at the sales of the Huth Library.
February 28 and 29 Choice modern etchings, the property of A. L. Richman, Esq., and from other private sources, including very fine examples by Meryon and Whistler, with two unrecorded trial proofs of the Venice set and other rare items of the Venice, London and French sets.
March 3 Important works of art (mostly of early periods), including armor and weapons, the property of the Earl of Pembroke and Montgomery, and of Captain Luttrell Byrom. An important series of Brussels seventeenth century tapestries, removed from Schloss Herberstein, Austria. A remarkable panel of Mediaeval English picture tiles; fine old oak furniture, etc. Illustrated catalogues (two plates), price one shilling.
March 6 and 7 Persian, Indo-Persian and Indian miniatures and illuminated manuscripts, also lacquer, textiles and works of art, including the property of Sir Coleridge Kennard, Bt.; also a collection of Hindu Gods, figures and sacred vessels in silver from the palace of the Maharajah Gaekwar of Baroda.
- NEW YORK:**
February 20 and 21 THE AMERICAN ART GALLERIES, Madison Square South. Early Babylonian, Egyptian, Roman, and Oriental curios, etc., from the collections of Lord Amherst, R. D. Messayah, and others. View commences February 16th.
February 22 Memorabilia of George Washington, including his gold watch, ring, snuff box, mirrors, buckles, etc., together with early American portraits, Colonial jewelry, silver, chintz, furniture, etc. View commences February 16th.
February 23, 24, 25 Greek, Russian, and Egyptian antiquities from the ninth century B.C., in gold, glass, terra-cotta, silver, and pottery. View commences February 20th.
February 27 Colonial and Constitutional laws from the library of the Honorable Russell Benedict. Many rare volumes. View commences February 24th.
February 28 Lincolnia, from the Charles B. Reed collection. Also Civil War books, autographs, Northern and Southern publications, etc. View commences February 24th.

March 1 evening
March 2 afternoon

March 2 evening

March 3 and 4 afternoons

March 8 and 9 afternoons and evenings

March 9, 10, 11 afternoons

March 13, 14, 15 afternoons

February 20 to March 4 Daily 10 to 6
 Sundays 1 to 5

February 20-23 afternoons and evenings

February 24 and 25 afternoons

February 27 morning and afternoon

February 28 to March 1 afternoons

March 2, 3, 4 afternoons

March 6, 7, 8 afternoons

March 11 afternoon

March 16, 17, 18 afternoons

March 20-April 1 Daily 10 to 6
 Sundays 1 to 5

March 20 to 22 afternoons and evenings

March 23, 24, 25 afternoons

March 29 and 30 afternoons and evenings

March 31 to April 1 afternoons

Illustrated art publications, books of reference for the connoisseur, French and English literature, etc., from the collections of the late Cyrus Hitchcock, Professor Kirby Smith, and others. View commences February 24th.

Engravings, etchings, and drawings by old and modern masters. Collection of the late Cyrus Hitchcock. Free view February 27th.

Historical blue and white china, lustre ware, American furniture, arms, etc., from the collection of the late Cyrus Hitchcock; also Anglo-American pottery from the collection of Mr. Horace Townsend.

Early Babylonian, Egyptian, Roman, and Oriental curios, together with fine old American glass flasks, historical china and pottery, collection of Mr. Thomas L. Elder. View commences March 3d.

Old English, Irish, and other European silver, as well as old Sheffield plate, candlesticks, spoons, tea urns, coffee pots, etc. View commences March 6th.

Modern French, English, Italian, and Dutch furniture, from the collection of private owners. View commences March 8.

THE ANDERSON GALLERIES, Park Avenue and 59th St. Exhibition of Period Furniture, Tapestries, Chinese Porcelains, etc., by Roberson, Ltd., of London. Exhibitions of Photographs by Mr. Rudolph Eichemeyer.

The Library of the late Dr. Richard B. Coutant of Tarrytown, New York.

Collection of Antiquities, catalogued by Mr. Garret C. Pier, Expert, of Greenwich, Connecticut.

Collection of American and European Firearms catalogued by Mr. Stephen Van Rensselaer.

Collection of Americana, including the balance of the library of the late Charles Eliot Norton.

Collection of Ancient Art, belonging to Mr. Alexander Scott of Philadelphia.

A collection of rare and valuable books, mostly from England, including the final portion of the library of the late Daniel F. Appleton of New York City.

Early American furniture, glass, flasks and historical china, catalogued by Mr. Stephen Van Rensselaer.

Important collection of Mohammedan Art.

Exhibition of Textile Paintings by Ethel Wallace. Exhibition of Indian Portraits and Landscapes by W. Langdon Kihn, under the auspices of the Museum of New Mexico.

The library of the late James Phinney Baxter, sold by the present owner, Hon. Percival P. Baxter, governor of Maine.

Important collection of early English and Irish silver.

The T. V. Carey collection of early American furniture, ship models, naval paintings and prints, pewter, etc.

Collection of ancient glass, beads, scarabs, etc., belonging to Mr. Azeez Khayat.

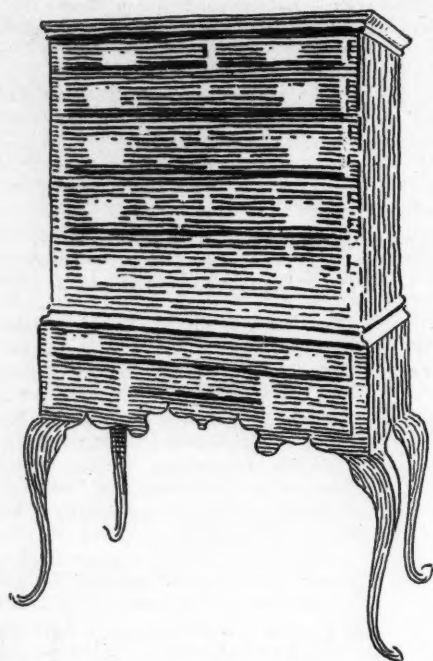
THERE was once an astute traveller who, after some years of following the crowd, and of being jostled and jammed, underfed and overcharged in the process, eventually hit upon the plan of making out-of-season visitations. Season he discovered is, like women's clothes, something quite apart from climate. Accordingly, by the suppression of his herd instincts and by the subsequent cultivation of independent taste and judgment, he found that he could assure himself of balmy days in winter, and cool, mosquitoless nights in summer. And, yet more wonderful, he found that his arrival at a resort was hailed with politely modulated joy, and that lodging, food, and service were his for a recompense that, in high season, would have brought him little but physical discomfort and that most torturing of soul anguish which comes from the scorn of servitors.

* * *

The lesson of recent auctions is somewhat similar. He who will collect what others want—and at the same time—must expect to

Jordan Marsh Company

BOSTON



Genuine Snake-Foot Highboy

One of the recent arrivals in our Antique Room is a splendid old highboy, which has been for generations in an old New England family.

It is of medium size, not too big for an apartment and yet dignified enough for a large house. The wood is maple, wonderfully mellowed, with quaint brasses.

The top is plain, with mouldings on the edges; but the most striking feature of the whole highboy is the cabriole leg with its snake-foot. For sheer grace of line and beautiful proportion we have never seen a finer highboy.

It is in splendid condition, and finished in the light color which brings out all the beauty of the grain. We consider that a more desirable genuine antique piece will be difficult to obtain.

Price, 250.00

pay the price; whereas that one who can enjoy the less frequently travelled paths of collecting may count upon more economical satisfactions. For example, some years since, when the erudite knew of that interminable poem concerning Doctor Syntax, a "Pat in the Pond" Staffordshire blue platter of the Syntax series sold for \$1267. At the Temple Sale a similar piece was knocked down for \$425; a price high enough for the platter, perhaps; but still indicative of reduced enthusiasms.

* * *

It was the unevenness of prices at the Temple sale that kept the total below the \$120,000 mark. Before the event wisacres had prophesied \$125,000. Perhaps the unevenness of prices followed pretty closely the variations in quality of the items offered. Blue Staffordshire, however, was distinctly "off." Bennington ware produced no great excitement. The museum pundits professed to find little worthy an investment of institutional dollars. There were, however, in the sale, a number of offerings of odd things calculated to satisfy some special requirement of home decoration. These things brought lively bidding, which resulted in good—very good—prices.

* * *

There is considerable fun in buying things at auction. There is always the chance of picking up a bargain. But it is hard to maintain a judicial temper when the heat of competition gets into the blood—as it is likely to at auctions—particularly when the fair object of one's yearnings is displayed within an illuminated frame that would make a New England boiled dinner acquire the enticing aspects of a Lucullan feast.

* * *

The diligent searcher for the thing that he wants is quite as likely to find it within his reach at a regular dealer's establishment as at an auction. And his process of acquisition will be more leisurely and personal. The method pursued, however, is usually—like the particular field of collecting—a question of individual taste or caprice. Some hunters enjoy riding to hounds, others prefer to go gunning on foot and alone.

* * *

Price trends in the major sales of the past month are indicated in the following summaries:

BOSTON — *The Leonard Galleries*

JANUARY 12-25

SALE OF FURNITURE from the estate of Eliza C. Winthrop and the Crooker Company

Bureaus: Secretary bureau, \$75. Swell front bureau, mahogany and maple, \$90.
Chairs: Italian carved chair, tapestry covered, \$180. Set four Windsor chairs, \$44.
Slat back rocker, \$10.

Desks: Mahogany serpentine front desk, \$131.

Miscellaneous: Silver frame mirror, \$26. Solid silver monkey (1650), \$50. Heavily carved English commode, \$100.

W. J. Stark, 1248 Massachusetts Avenue, Cambridge

FEBRUARY 13

SALE OF ANTIQUES, from an old Lexington collection

Furniture: Walnut secretary, \$235. Small maple desk, \$90. Small gate-leg table, \$115. Butterfly table, \$115.

Rugs: Small Bokahara, \$235

NEW YORK — *American Art Galleries*

JANUARY 9, 10, 11

SALE OF PORCELAINS, FIGURINES, JADES, TEXTILES, ETC., from collection of Mr. A. W. Bahr

Jade: Pagoda carved in white jade, in five sections, Ch'ien Lung period, 9½" high, \$1075. Pair of carved Fei-ts'ui jade plaques, \$500. Carved jade horse, Ming period, \$220. Pair of jade floral groups, Ch'ien Lung period, 15" high, \$1650.

Glass: Ruby glass bottle, inverted pear shape, \$590.

Porcelain: Lang Yao vase, Sang de Boeuf, K'anghsi period, 14½" high, \$5200.

Rugs: Rug, Ch'ien Lung period \$675.

JANUARY 17, 18, 19

SALE OF OLD RUGS, COLONIAL FURNITURE, ETC., from the John Mack collection

China: Empire period porcelain dinner service, 81 pieces, \$300. Staffordshire pink lustre tea service, 16 pieces, \$200.

Furniture: Tilt-top pie-crust table, Chippendale, \$260. Carved mahogany side chair, Chippendale, \$400. William and Mary side-chair, seat in crimson velour, \$290. Eight mahogany carved chairs, Hepplewhite, \$440. English mahogany table, drop leaf, eighteenth century, \$320. Adam table, with square medallions, \$215. Carved mahogany three-back settee, Chippendale, \$280. Carved and gilded Chippendale mirror, surmounted by an eagle, \$220.

Rugs: Sapphire blue and golden yellow carpet, Asia Minor, seventeenth century, 9½' by 7', \$800. Panelled Bergamo rug, nineteenth century, 5' by 7' \$410. Sanctuary carpet, sixteenth century, Hispano-Moresque, 8' by 6', \$525.

Silver: Two early American wine ewers, 12" high, \$480. Pair of French candlesticks, seventeenth century, 8½" high, \$220. Two urn-shaped, Georgian, Sheffield wine coolers, \$100.

JANUARY 30, 31, FEBRUARY 1

COLLECTION OF THE LATE ELIZABETH MILBANK ANDERSON

Furniture: Set of four early American maplewood chairs, \$480. Nine white mahogany chairs, three settees, two tables, and stool, \$525.

Pottery and Porcelain: Clair de Lune vase, K'angh-hsi period, Gallipot form with ring neck, height 8", \$1200. K'angh-hsi Sang de Boeuf oviform vase, with high shoulder and short full neck, height 17", \$900. Hawthorne ginger jar, with cover, blue and white, K'angh-hsi period, \$520. Peachbloom water jar, K'angh-hsi period, \$400. Red Flamke vase, Ch'ien Lung period, \$350. Turquoise blue bottle-shape vase, Ch'ien Lung period, \$290.

NEW YORK — *The Anderson Galleries*

JANUARY 5, 6, 7

SALE OF EARLY ITALIAN AND OTHER FURNITURE, WROUGHT IRON, GLASS, ETC., property of Nannelli of Florence

China: Wedgwood porcelain dinner service, white salt glaze, 95 pieces, \$47.50.

Furniture: Mahogany armchair and side-chair to match, Chippendale style, \$35. Set of six walnut side-chairs, Italian style, \$130. Mahogany highboy, American (1760), \$325. Mahogany secretary desk, English, eighteenth century, \$90. Mahogany four-poster canopy bed with hangings, Chippendale style, \$115.

Mirrors: Pair of lacquered wall mirrors, Venetian, eighteenth century, \$67.50. Carved wall mirror with polychromy, Venetian, eighteenth century, \$49. Carved and gilt wood mantel mirror, Louis XVI style, \$77.50. Pair of carved and gilt wood wall mirrors, Italian, eighteenth century, \$52.50.

Miscellaneous: Pair of old Italian andirons, \$17. Pair of Italian andirons with scrolled base, \$32.50. Pair of carved and gilt wood candlesticks, Italian, eighteenth century, \$16. Large woolen rug, Smyrna, 12' 10" x 10' 10", \$80.

JANUARY 12, 13, 14

COLLECTIONS OF MR. VLADIMIR SIMKHOVITCH

Pottery and Porcelain: Pottery figure of a man, height 11¼", China, Ming period, \$26. Pottery plate, Caucasus, seventeenth-eighteenth century, Cobalt-blue and white, diameter 14", \$32. Terra Cotta figure, Chaldean, C. 2000 B.C., height 3", \$50. White stoneware vase, China, Sing period, height 9¾", \$80. Pair of five-color porcelain plates, China, Ch'ien Lung period, diameter 7½", \$65. Terra Cotta plaque, Chinese, Wei period, height 10½", \$80.

Glass: Tanagra figurine, Greece, fourth century B.C., young woman leaning on a pillar, height 9½", \$150. Bottle of iridescent glass, Syria, 200-300 A.D., height 3", \$135. Jewish glass jar, Palestine, fifth century A.D., amber glass with silver and blue iridescence, height 3", \$535. Ribbed glass bowl, Roman, seventeenth century A.D., diameter 5", \$145. Iridescent glass balsamum, Roman, first and second century A.D., height 11", \$87.50. Sapphire blue glass cup, Roman, seventeenth century A.D., height 2½", \$320.

Lacquer: Prices for lacquer ranged from \$20 for a red lacquer box, China, Ch'ien Lung period, to \$45 for a Mitsuda lacquer box for paintings, China, Ming period.

Rugs: Dragon rug, Armenia, fifteenth century, width 7' 11", length 17' 10", one of the finest examples of Armenian rugs known, \$4000. Important "Salamanca" rug, Spanish (1500), interesting specimen in color combination and weave, length 139", \$800.

JANUARY 18

SALE OF BOOKS ON COOKERY. Collection of Mrs. Blanche de Puy, with additions from other collections

Third folio Shakespeare, belonging to Wm. Pitt, with Ben Jonson's Verses "To the reader," 1663-64 edition, \$3000. Audobon's "Birds of America," from original drawings, with 435 color plates, \$2600. Catalogue of Morgan Collection of Chinese Porcelains, \$550. Keat's *Poems*, first edition in original boards, uncut, \$975. First edition *Paradise Lost*, 1667 title, \$860.

WEEK OF JANUARY 23 TO 28

THE JACOB PAXSON TEMPLE COLLECTION of early American furniture and objects of art

Beds, Bureaus, Dressers, etc.: No. 1352, mahogany four-post bed (1760), Chippendale style, \$1275. No. 978, curly maple and bird's-eye maple single bed (1820), \$155. No. 984, curly maple bureau (1800), Sheraton type with original brasses, \$260. No. 1000, curly maple and cherry-wood chest of drawers (1790), Sheraton, with original brasses, \$190. No. 1203, walnut high chest of drawers, Pennsylvania German (1740), \$320. No. 993, mahogany dressing table (1820), American, \$170. No. 1000, curly maple and cherry-wood chest of drawers, Sheraton (1790), \$190. No. 999, walnut secretary, American (1750), \$180. No. 799, dresser with plate rails, Pennsylvania German (1730), \$350. No. 600,

(Continued on page 141)

A SHOP OF INTERESTING SILVER

Rare Swedish Vase
of Handwrought
Silver

Height
7¾ inches



Chippendale Silver
Tray, London,
1776

Diameter
12¼ inches

GEORGE C. GEBELEIN

Maker and Repairer of Silverware

79 CHESTNUT STREET

BOSTON, MASS.

ALBERT J. HILL, Est. 1895

WM. K. MACKEY

HILL-MACKEY CO.

Appraisers

*For Inheritance Tax, Probate, Insurance,
Division of Property, Etc.*

Sales for Settlement of Estates Arranged
Auction or Private

120 TREMONT STREET

BOSTON, MASS.

TELEPHONE, Congress 3167

J. S. METCALFE

Antiques, Furniture

Works of Art, Etc.

COR. FEDERAL AND NORTH
STREETS

SALEM, MASS.



For 80 Years, Clockmakers

Old tradition and experience enable the makers of HOWARD CLOCKS to insure the quality and suitability of their time-pieces.

Large clocks for institutions of architectural significance; historic small clocks for the home.

E. HOWARD CLOCK CO.

New York

BOSTON

Chicago

TELEPHONE, Main 643



GENUINE OLD VIOLINS, VIOLAS, CELLOS

Originals and Copies of the Old Masters

MUSICIANS SUPPLY COMPANY, BOSTON, MASS.

218 TREMONT STREET AND 60 LAGRANGE STREET

When in PHILADELPHIA
call at

OSBORN'S ANTIQUE SHOP

Old Glass, China, Pewter, Etc.

1026 PINE ST., PHILADELPHIA

H. SACKS & SONS

62-64 HARVARD STREET, BROOKLINE, MASS.

TELEPHONE, BROOKLINE 865

Antique Furniture

Brass Antiques Restored

Cabinet and Artistic Furniture Maker

CHARLES S. ANDREWS

Antiques

37 CHARLES STREET, BOSTON, MASS.

Telephone, HAYMARKET 2225

JAMES M. FISK & CO.

17 PROVINCE STREET, BOSTON, MASS.

Specialists in Restoring Oil Paintings

Engravings, Etchings, Etc.

Expert Service on Difficult Antiques in Wood

Our advice freely given, if requested, to those who have doubts as to what may or should be done.

Antique & Modern Firearms, Kentucky Rifles

Sandwich Candlesticks & Salt Cellars

Historical Cup-Plates & Flasks

Windsor & Early American Furniture, Lowestoft China

The Sun Dial Shop

STEPHEN VAN RENSSELAER

873 MADISON AVENUE

NEW YORK, N. Y.

ANTIQUES

Historical and Old Blue China

Glass, Staffordshire

Ornaments, Etc.

MRS. CLARENCE A. BROUWER

260 Brow Street, EAST PROVIDENCE, R.I.

Telephone, EAST PROVIDENCE 130-R

Some Pennsylvania Antiques are Unique

I have interesting examples of old painted and stencilled Furniture, Stiegel Glass, Linens, Pottery, together with Brass, Pewter, Hooked Rugs from all the Colonies, and various Early American Pieces.

My mail order business is large.

I solicit your correspondence

Special price to dealers

DAVID B. MISSIMER, MANHEIM, PENNSYLVANIA

COLLECTIONS OF ANTIQUES

and All Kinds of Household Furnishings

Solicited for sale at auction or to buy for cash. Intelligent personal attention given to sale of collections of antiques. Appraisals made for tax or insurance purposes.

WILLIAM K. MACKAY COMPANY

Auctioneers and Appraisers

11 BEACON STREET, BOSTON, MASS.

Telephone, HAYMARKET 48

TELEPHONE, HINGHAM 476

MAGNER BROS.

GREEN STREET, HINGHAM, MASS.

Expert Refinishers & Repairers

of Antiques

FURNITURE OF YE OLDEN DAYS

H. GOLDBERG & SON

DEALERS IN

ANTIQUÉ FURNITURE, CHINA, GLASS

HOOKEE RUGS

Fine Furniture Repairing

363 CAMBRIDGE STREET, BOSTON, MASS.

GOULDING'S ANTIQUE SHOP

SOUTH SUDBURY, MASS.

All the Best of the Old New England

Antiques in Stock

To Collectors and Amateurs

At Harry's Curiosity Shop you will find a large assortment of bric-a-brac, furniture, prints, paintings, hooked and oriental rugs, interesting pieces of art.

We have in our collection a pair of twin beds with pineapple posts, and a seven-branch Adams candelabrum of solid silver that stands 30 inches high.

HARRY'S CURIOSITY SHOP, Inc.

191-193 Eliot Street, Boston, Mass.

(One minute from Park Square or Boylston Street)

TELEPHONE, Beach 2925

mahogany three-corner sideboard, early American (1790), Sheraton, \$225. No. 1521, inlaid American Hepplewhite sideboard (1790), \$900. No. 1518, mahogany china cabinet, Chippendale, American (1750), \$800. No. 1651, painted pine wood chest of drawers, New England (1650), \$1150. No. 994, soft wood painted corner cupboard, Pennsylvania German (1780), \$150.

Chairs: No. 388, ladder-back armchair, early American (1725), \$80. No. 589, pair of mahogany side-chairs, early American (1780), Chippendale style, ladder-back, \$310. No. 778, set of six painted sitting-room chairs, Pennsylvania, (1800), \$175. No. 977, pair of curly maple side-chairs, early American (1800), \$140. No. 1001, set of six Windsor side-chairs and two armchairs to match, early American (1780), \$250. No. 1189, hickory Windsor armchair, with writing arm, American (1760), \$460. No. 1198, maple fiddleback armchair, early American (1725), \$110. No. 1329, walnut side-chair, early American (1740), \$170. No. 1333, inlaid mahogany Hepplewhite chair (1785), \$85. No. 1340, painted armchair, Dutch style, New England (1725), \$135. No. 1348, maple-back armchair with rockers (1725), \$130. No. 1494, painted ladder-back armchair, early American (1725), \$460. No. 1654, banister-back chair, Connecticut (1725), \$85. No. 1655, applewood banister-back rocking armchair, Connecticut (1700), \$120.

China (see also pottery and porcelains): The prices for historical blue and white china ranged from \$8 for No. 223, a William Penn soup plate by Thomas Green, to \$55 for No. 646, a Baltimore & Ohio Railroad plate by James Clews. No. 641, a Boston State House plate by Rogers, brought \$23. No. 463, a dark blue and white platter by Stubbs, of Fairmont, near Philadelphia, \$42.50. The prices for Chinese Lowestoft ranged from \$255 for No. 696, a porcelain teapot with cover, decoration American frigate, to \$6 for No. 679, two porcelain plates (1800-30). No. 702, a set of four plates (1800), \$85. No. 697, pair of porcelain jardinières (1820), height 6 3/4", \$450. The prices for Tucker china ranged from \$7 for No. 752, pair of plates, Philadelphia (1825), to \$145 for No. 755, a pitcher with polychrome flower bouquets. No. 1284, a pitcher with gold decoration and frieze, \$135. No. 1283, pair of porcelain fruit baskets, Philadelphia (1835), \$175. No. 1293, pair of vases with painted floral decoration, both cracked, Philadelphia (1835), \$275. No. 1597, a tea set with 29 pieces, landscape decoration, \$255.

Clocks: No. 376, walnut, inlaid, eight-day grandfather's clock, early American (1790), maker S. Hill, \$130. No. 530, Aaron Willard mantel clock, early American (1800), \$195. No. 1351, walnut grandfather's clock, American (1760), maker David Rittenhouse, \$625. No. 1503, cherry-wood grandmother's clock, early American (1750), \$440. No. 1645, Aaron Willard mantel clock, Boston (1800), \$310. No. 1646, banjo clock by Aaron Willard, Boston (1800), \$380.

Desks, Lowboys and Highboys: No. 369, mahogany child's desk, English (1780), \$140. No. 1335, inlaid cherry-wood desk, American (1790), \$260. No. 1349, walnut block-front desk, Boston (1739), original brasses, \$2000. No. 1516, mahogany desk, early American (1770), Philadelphia Chippendale type, \$675. No. 1518, mahogany china cabinet, early American (1750) Chippendale style, \$800. No. 1522, mahogany lowboy, by William Savery, Philadelphia (1760), \$3800. No. 1524, walnut highboy, by William Savery, early American (1760), one of the most remarkable pieces in the collection, \$3800. No. 1650, walnut slant top scrutoire on frame, early American (1725), \$465. No. 1656, mahogany block-front desk, early American (1760), \$600. No. 1678, mahogany lowboy, by William Savery, Philadelphia (1760), \$1950. No. 1688, mahogany highboy, by William Savery, Philadelphia (1760), Chippendale style with Chinese Chippendale fretwork frieze, \$4950.

Glass, Early American, Stiegel and Sandwich: No. 93, light green whiskey flask, early American (1850), front with American eagle and initials, \$24. No. 100, brown Geneva bottle, in shape of a man in overcoat, American (1850), \$25. No. 437, Stiegel blue glass bottle with stopper, early American (1770), \$22. Stiegel flip glass, early American (1770), \$21. The prices for Stiegel glass ran from \$5 for No. 1086 for conical liqueur glass to \$180 for No. 1257, a white flint glass sugar bowl with cover. No. 1267, a Stiegel crystal glass dish, \$27. No. 1268, large Stiegel glass dish, diameter 9", \$130. No. 1275, pair of Stiegel green glass flower vases, height 8 1/4", \$95. No. 1396, Stiegel amethyst glass toilet bottle, height 5 1/2", \$260. No. 1409, Stiegel glass bowl with cover, sapphire blue, height 6 3/4", \$335. No. 1410, Stiegel opaque enamelled glass bottle (1770), \$80. No. 1411, Stiegel enamelled glass bottle (1770) \$55. No. 1412, Stiegel enamelled bottle in opaque glass (1770), \$65. No. 1413, Stiegel enamelled glass bowl (1770), \$52. No. 1449, Stiegel etched mug with cover (1770), \$70. No. 1450, Stiegel etched two-quart flip glass, \$90. No. 1451, Stiegel flip glass with cover (1770), \$140. The prices for Sandwich glass ran from \$15 for No. 1111, a Sandwich glass salt cellar, jardiniere shaped, to No. 1116, pair of sapphire blue glass trays at \$290. No. 1110, set of eleven, early American, pressed glass cup plates with portrait of Henry Clay, \$30.

Hooked Rugs: The prices for hooked rugs ranged from \$50 for No. 706, a rug with star pattern in light and dark brown, 78" x 51", to \$125 for No. 707, with a pattern of bold palmetto motives in white on a dark ground, 93" x 28 1/2". No. 713, a Pennsylvania German rug, with a procession of three black chickens, 40" x 18", \$65.

Lustre: The prices of lustre ranged from \$8 for No. 944, a peach lustre plate, to \$97 for No. 963, a silver resist lustre cream pitcher, with medallions. No. 125a, lustre pitcher with relief decoration, \$40. No. 1238, a bronze lustre pitcher, with one side showing "Success to United States," \$75. No. 1240, a silver lustre coffee set of four pieces, \$120.

Pottery and Earthenware (see china for additional items). No. 1556, pottery tobacco jar with cover, sgraffito decoration, Pennsylvania German, \$310. No. 1558, large slip ware jar, Pennsylvania German (1787), \$370. No. 1559, pottery churn, Pennsylvania German (1790), \$115. No. 1566, pottery pie dish by Georg Huebener (1791) Pennsylvania German, yellow slip with green and brown splashes, sgraffito decoration, \$250. No. 1570, pottery pie dish, by David

Long Island's Famous Antique Shop

Now showing large, important collection of CUP
PLATES, HISTORICAL FLASKS, HOOKED RUGS,
EARLY POTTERY. Has one of the
largest stocks of American
Antiques in America

If you cannot call, send for booklet

KATHERINE WILLIS

272 HILLSIDE AVENUE, JAMAICA, LONG ISLAND

IN OUR

New Show and Sales Room

at the northeast corner of the Old Church
at 68 Charles Street, ground floor, are to
be found AMERICAN ANTIQUES, CHINA,
and EARLY GLASS of every description
in their original condition.

FLAYDERMAN & KAUFMAN

65 AND 67 AND 68 CHARLES STREET

BOSTON

"American Clock Making"

By HENRY TERRY

A reprint of this pamphlet with the addition of
an illustration of the best style
Eli Terry Shelf Clock

To Be Published During March

PRICE, PREPAID, \$1.00

WALTER H. DURFEE & CO.

151 POND STREET, PROVIDENCE, RHODE ISLAND

NEWELL D. ATWOOD

AUCTIONEER

EXPERT APPRAISER

TELEPHONE CONGRESS 1262

28 SCHOOL STREET

BOSTON, MASS.

Established 1887

Colonial Antique Oriental Company

GREGORY BARTEVIAN, Proprietor

We buy, sell and exchange oriental and hooked rugs, Colonial furniture, his-
torical china, glass, pewter, silver, brass, copper and wrought iron
We wash, clean, repair and refinish oriental and hooked rugs.
Our prices are reasonable. We guarantee our work.

151 CHARLES STREET, BOSTON, MASS.

TELEPHONE, Haymarket 4595

Spinner, Pennsylvania German (1780), slip and sgraffito ware, man on a galloping horse, \$360. No. 1425, sgraffito slip-ware pie dish, made by John Laidy, Pennsylvania German (1800), \$75. The prices for pottery from Adams County, Pennsylvania, ranged from \$6 for a pottery sugar bowl with cover, made by Thomas Vickers, to \$47 for No. 414, pottery harvester's jug, made by Jacob Ditzler. No. 128, pottery dog by Jacob Ditzler, \$18. Bennington pottery brought from \$9 for No. 1008, a brown mottled plate, to \$42 for No. 1005, brown glaze pitcher. No. 1020, a parian ware pitcher, so-called Niagara Falls type, \$42. No. 1024, pair of brown mottled lions, \$60.

Silver, Pewter, and Sheffield Plate: No. 147, old English pewter platter, with hall marks, \$42. No. 136, early American pewter pitcher, marked "Quilken, Philadelphia," \$24. No. 152, early American tankard with cover, Queen Anne type (1787), \$25. No. 486, pair of Sheffield plate candlesticks with bell-shaped glass windshades, English (1830), \$95. No. 489, Sheffield plate bread basket, English (1800), \$40. No. 487, pair of Sheffield plate candlesticks, English (1810), \$47. No. 1481, solid silver cream pitcher and sugar bowl, early American, made by R. and W. Wilson, \$60. No. 1490, early American solid silver cream pitcher, marked "J. S.," \$70. No. 1491, early American solid silver porringer, Boyd and Milford, \$30. No. 1577, early American solid silver bowl, made by Stollenweck Roe, 1795, \$100. No. 1579, English solid silver strainer, \$40. No. 159, early American solid silver tea set, made by J. C. Farr, five pieces, \$330. No. 1596, Philadelphia silver tankard, made by J. McMullin, \$470.

Tables: No. 605, walnut gate-leg table, early American (1725), \$350. No. 993, mahogany dressing table, early American (1820), \$170. No. 1350, extension mahogany dining-room table, early American (1820), probably a Phyfe, \$1600. No. 1495, curly maple Martha Washington sewing table, Sheraton model (1780), \$510. No. 1496, Hepplewhite cherry-wood card table, American (1790), \$60. No. 1499, satinwood fold-top card table, early American (1790), \$190. No. 1500, Pennsylvania oak sawbuck or "X" table (1675), \$325. No. 1658, mahogany pie crust table, early American (1760), \$1658.

NEW YORK — Ohlmans' 74th Sale

JANUARY 21

Stamps, U.S. Revenue: \$20 probate of will, vertical pair, \$115. 10-cent certificate, strip of four, \$35. 2-cent proprietary block of ten, \$165. \$200 blue, black and red, \$212.50.

PHILADELPHIA — Philadelphia Art Galleries

JANUARY 16 AND FOLLOWING AFTERNOONS

SALE OF COLLECTIONS OF ENGLISH AND AMERICAN FURNITURE, PORCELAIN, TEXTILES, ETC.

Furniture: Corner closet, \$88. Sheraton mahogany sofa, \$200. Walnut gate-leg table, \$80. Pewter platter with portrait of George Washington, \$25.

Clocks: Grandfather's, made by John Heilig in 1780, \$77.

THE HO HO SHOP

Antiques, Decorations

673 NORTH MICHIGAN BOULEVARD, CHICAGO

TELEPHONE, Superior 6839

MRS. PERRY D. THOMPSON

Announces the opening of her

ANTIQUÉ SHOP

ON APRIL FIRST

HARRISON STREET

LOWELL, MASS.

AUCTION SALE

OF

ANTIQUES

From the estate of Alice H. Upton, Milton, Mass.

March 1st to 10th Daily at 2.30

LEONARD & Co., Auctioneers

46-48 BROMFIELD ST., BOSTON, MASS.

ANTIQUÉ COLLECTORS are invited to send for catalogue of this sale. INTELLIGENT APPRAISEMENTS of art and literary property and personal effects of every description.

BOOKS TO MEET VARYING NEEDS

ARTS AND CRAFTS OF THE MIDDLE AGES

By Julia DeWolf Addison

To the collector who seeks to know something of the origin of the designs and methods of making in the things which he admires, some acquaintance with the processes and results achieved by workmen of the middle ages is necessary.

There are numerous monographs on single aspects of mediæval craftsmanship, but few convenient books for general reference and reading. Miss Addison is a competent compiler who has covered a wide range of material, and in this book has made it available in compact form.

364 pages, illustrated

Price \$3.75

A WINDSOR HANDBOOK

By Wallace Nutting

Simple as is the basic form of the Windsor chair, the number of its variants is legion. Some of these are good, some bad. Some are venerable, some new. Wallace Nutting has loved and won enough Windsors to qualify as a Windsor expert. This little book of 192 pages illustrates, dates, and describes approximately 100 types of Windsor chairs, together with settees, stools, and tables.

The discussion of the relative merit of the examples shown will be found helpful in developing accurate judgments as to the quality of furniture design in general.

Price \$1.50

THE PRACTICAL BOOK OF INTERIOR DECORATION

By Eberlein, McClure & Holloway

It is one thing to collect; it is another to arrange the things collected. This is particularly true in the case of furniture. Seldom is it possible to match old pieces exactly according to style and period; still more seldom is it desirable. Avoidance of results either too stiff or too heterogeneous is likely to depend upon decisions hardly possible apart from some knowledge of basic principles of decoration.

In this book, these principles are discussed clearly in terms of historical precedent, æsthetic law, and common sense. The illustrations, 175 in all, actually illustrate.

445 pages and historical chart

Price \$8.50

THE BOOKS ABOVE NOTED ARE obtainable from ANTIQUES, and will be forwarded on receipt of price. Address:

ANTIQUES, Book Department, 683 ATLANTIC AVENUE, BOSTON, MASS.

The Clearing House

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to wanted advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume

this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements should be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, and whole number as a word, name and address as one word, and send check with copy. Where requested, ANTIQUES will prepare copy.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

FOR SALE

A VERY FEW remaining copies of the large silver book, "The Old Silver of American Churches," by E. Alfred Jones. Over 2000 pieces of silver described, over 1000 pieces illustrated. Edition limited to 506 copies only. Price, \$50 each. GEORGE C. GEBELEIN, 79 Chestnut Street, Boston, Mass.

ANTIQUES AND INTERIOR DECORATIONS. A large stock of furniture, china and glass; sketches furnished upon request. We make faithful reproductions. We know how to make draperies suitable to be used with antique furniture and solicit out-of-town clients. JOHN G. MATTHEWS, 8-10 East Pleasant Street, Baltimore, Md.

ANTIQUES BY MAIL. Send for my new list of specials in furniture, glass, fabrics, brass, pewter, china, etc. WM. C. WALDRON, Main Street, Cherry Valley, N. Y.

ANTIQUE FURNITURE, Stiegel, Stoddard, Sandwich and Waterford glass, vases, ornaments, embroideries, prints, etc. THE COLONIAL SHOP, 26 North Water Street, New Bedford, Mass. W. W. Bennett, Proprietor.

AUTHENTIC ANTIQUES. Collected by Sara Stafford Brayton, Farmington Studios, Farmington, Conn. Furniture, silver, glass, china, pewter and chintz. Special orders filled.

BENNINGTON LIONS. Nice pair in good condition, also foot-warmer, rare piece. No. 155.

BOOKS. "Pottery & Porcelain of All Times and Nations," by Prime, \$22.50; "Royal Sevres China," by Hare, \$2.50; "English Pottery and Porcelain," by Downey, \$2.50. No. 157.

CHINA EGGERY. With double tray and twelve cups with covers. White with gold band, very thin and delicate. Probably Tucker, but not marked. Total height, 14 inches. HARRIS ANTIQUE SHOP, Brandon, Vt.

CHIPPENDALE CHAIR. Chippendale mirror, mahogany mantle clock, card tables, chests of drawers, dishes, coverlets, lace, jewelry. HAZEL H. HARPENDING, Dundee, N. Y.

CLOCKS, shelf, wall, grandfather's; brass and wood works. Small writing desk made of teakwood and trimmed with old brass, very old piece and a novelty, roller top. Howard banjo, cherry case, eight-day wooden works shelf clock, very rare. Eight-day brass works wall clock (unknown maker in the Old Clock Book). Marine clock, runs with brass chains, has brass case; also other antiques. H. L. THATCHER, 35 North Main Street, West Brookfield, Mass.

COLLECTORS, ATTENTION! I have a number of cup plates, historical bottles, flasks and lustre for sale. KATHERINE WILLIS, 272 Hillside Ave., Jamaica, Long Island.

COLONIAL COVERLETS—Samplers, candlewick spreads, peafowl feather fans. MAUDE POLLARD HULL, Box 189, Richmond, Va.

DEN CURIOS—OLD ARMS, INDIAN RELICS, edged weapons, ivory carvings, minerals, fossils, pioneer crockery, brass and pewter, coins, stamps, etc. Send 4 cents for illustrated circulars. N. CARTER, Elkhorn, Wis.

DUTCH COLONIAL TABLE, round with drop leaves, bandy leg and Dutch foot. Perfect condition, all original old maplewood. Price, \$50.00. MRS. R. W. PAYNE, 39 Orchard Street, Greenfield, Mass.

EARLY AMERICAN AUTOGRAPH LETTERS and documents of historical, personal and local interest. C. W. UNGER, Pottsville, Pa.

EARLY AMERICAN FURNITURE, glass, pottery—fine lot. It will pay you to stop at our shop if you are anywhere near this section. Good roads! HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y.

E. C. BOOZE BOTTLE. Two Lafayette cups and saucers, proof state. Stiegel small white diamond toilet flask. W. RAINSFORD, 8319 Norwood Street, Chestnut Hill, Philadelphia, Pa.

EIGHT-LEG HEPPLEWHITE SOFA. Two corner cupboards. Banjo clock, curly maple lowboy. Six-leg pine lowboy. Two pine chests. Historical glass cup-plates and bottles. J. E. DORAN, Smith's Ferry, Holyoke, Mass. R.F.D. No. 1. Box 125.

FINE PAIR WHORLED BRISTOL BALLS. Early glass, American pottery, Staffordshire ornaments, brass, copper, pewter. S. ELIZABETH YORK, 457 Chancery Street, New Bedford, Mass.

FOR EARLY AMERICAN ANTIQUES of all kinds, call on FRANCIS D. BRINTON, Oermead Farm, West Chester, Pa., 23 miles west of Philadelphia.

GENUINE OLD HAMPSHIRE STATIONERY. 100 letterheads, size 7 1/4" x 10 1/2", with envelopes to match, printed and delivered anywhere, \$3.75. FRANKLIN PRINTERY, Warner, N. H.

GLASS CUP-PLATES. 14 historical, 12 conventional, sold as collection. Stiegel Flip, etched, panelled, 3 1/2". Sandwich lace plate, 9". Dolls' furniture. Pair early blown-glass lamps. Barn full of antiques. GATES & GATES, 24 Charlotte Street, Worcester, Mass.

GLASS CUP-PLATES. Staffordshire figures, samplers, silver and Sheffield, historical flasks. Correspondence desired. Address No. 149.

GEO. C. FLYNT, MONSON, MASS., four miles from Palmer, 15 miles from Springfield, State road and trolley. Buy and sell antiques of all kinds. Sold over 1000 chairs past year.

GRANDFATHER CLOCK, about 1790. Mahogany inlaid case, moon dial, good condition, running order, private owner. Address 160.

GRANDFATHERS' CLOCKS, period 1750-1810. Large, privately owned collection. Inlaid mahogany and Sheraton cases, moon dials. Shown by appointment. Address 159.

HISTORICAL FLASKS. An exceptionally fine collection. Other early glass and a few nice things in early American furniture. Can be seen by appointment. 221 East 17th Street, New York City. Telephone: Bowling Green 3100; extension 151.

ILLUSTRATED CHECK-LIST OF EARLY AMERICAN BOTTLES AND FLASKS. 350 bottles described. 55 plates. Cloth bound. 8" x 5 1/2". 110 pages. Price, \$3. De Luxe Edition, \$5 (prepaid in the U. S.). Published and for sale by the author, STEPHEN VAN RENSSLAER, 873 Madison Avenue, New York, N. Y.

AN IDOL, found upon an Egyptian Mummy and a piece of the linen in which it was wrapped; probably 3000 years old. A. L. OUMETTE, East Longmeadow, Mass.

LARGE STOCK OF OLD PRINTS, engravings, local views, etc. Your want list solicited. C. W. UNGER, Pottsville, Pa.

MAHOGANY SHERATON SIDEBORD, 5 feet long, inlaid, swell front, fluted legs and in original condition. Also swell front mahogany bureau. No. 152.

THE NEW ENGLAND ANTIQUE SHOP of West Broadway and Union Streets, Bangor, Maine, solicits correspondence. MRS. C. LILLIAN CHILCOTT, proprietor.

OLD COINS. Large fall selling catalogue of coins, free. Catalogue quoting prices paid for coins, 10 cents. WILLIAM HESSLEIN, 101 Tremont Street, Boston, Mass.

OLD SILVER BRAZIER, by John Coney, 1655-1722. Very rare piece by America's most noted silversmith. Only one like it known. Old teapot, by Simpkins. Porringer, by Dixwell. Old silver caster, by Boelen. Spoons, by N. Hurd and Swan. No. 158.

OLD UNITED STATES STAMPS. 100 varieties for \$1.00. Good value regardless of catalogue. H. HALL, Box 1, Warner, N. H.

ONE OF THE BEST PRINT COLLECTIONS in the State. For sale cheap. Inquire of E. D. BARNES, Chelsea, Vt.

ONE BENNINGTON PITCHER, one silver lustre sugar bowl, a few rare pieces of copper lustre. WILLIAM E. LAMERE, Ludlow, Vt.

PATCH BOXES, Stiegel glass, cup-plates, Sandwich glass, colored glass, old china, prints, books, coins, medals and stamps. G. L. TILDEN, 405 Main St., Room 201, Worcester, Mass.

PENNSYLVANIA PINE DRESSER, scroll top, scroll ends, original, in rough, excellent condition. Three drawers, two doors in back, \$300. No. 145.

PHYFE WORK TABLE, similar to one on page 86 of February ANTIQUES in original condition. Historical cup-plates and flasks, salt cellars. Address MRS. A. BRADLEE HUNT, Chappaqua, N. Y.

PINK LUSTRE TEA SET. Toy dinner set of Blue Staffordshire. No. 156.

RARE OLD SILVER CAKE BASKET. Lowestoft helmet pitcher, pewter, cameos. MRS. D. T. JOHNSON, 534 Locust Street, Fall River, Mass.

RENAISSANCE CHEST; one Italian antique, rare. Old marked pewter, Sandwich glass. Crewel worked bedspread. No. 151.

"RUGS," by Holt, \$6. "Hall Marks on Plate," by Chaffers, sixth edition, \$7. "Marks and Monograms on Pottery and Porcelain," by Chaffers, \$14. "Antique Views of Boston," by Stark, \$1.50. Address 810.

SANDWICH GLASS, salt glaze, Staffordshire figures, old valentines, bead bags, tin stencilled ware, half-ship model, samplers, Paisley shawls, bottles. H. BRADFORD CLARKE, The Packet, West Brewster, Mass.

SILVER. A full-size solid silver tea service, by James Thomson, circa. 1820. No. 153.

SILVER SOUP LADLE of historic Harvard interest. Benjamin Burt, maker. Chinese workbox, inlaid mosaic, ivory, ebony, silver, sandalwood card case to match. Chinese glass picture. Rare Lowestoft china. No. 148.

STIEGEL GLASS, sugar bowl, sapphire blue, kettle shape, on foot, perfect. No. 154.

VERY OLD SUGAR BOWL (peacock pattern); green glass camphor bottle, ironbar scales (steel-yards). Mrs. L. E. CUTSHAW, 527 Edward Street, Waterloo, Ia.

WANTED

AMERICAN NEWSPAPERS, almanacs, New England primers, before 1830; books and pamphlets relating to American history, before 1840; guides; diaries and books of travels, also pamphlets relating to California, Oregon and other Western States published or written before 1865; old letters, documents, etc., written by famous Americans or relating to American history; Indian narratives and captivities; printed single sheets; material relating to the American Revolution; books and pamphlets printed in the Colonies and many other things wanted. Cash by return mail. CHARLES F. HEARTMAN, Perth Amboy, N. J.

AMERICAN GLASS FLASKS. Desire correspondence with collectors in view of exchanging duplicates and information. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

ANTIQUES. Hunting antiques all the time. Let me know your wants. E. H. GUERIN, Hopkinton, N. H.

ANTIQUE AND MODERN FIREARMS, made by Spencers, except army rifles and carbines. Guns and pistols with brass barrels; old-time American-made muzzle-loading rifles; flint or percussion locks, long barrels, full-length stocks. German antitank guns, fine condition. THOMAS R. SPENCER, Lebanon, Ohio.

BALL-FOOT SCRUTOIRE (desk) with well; pearl drop brasses, etc., unrestored. Send full particulars to No. 147.

FINE PORTRAITS, engravings or original drawings. Will pay cash, or exchange rare books and autographs. No. 146.

FOUR-FOOT-SIX COLONIAL FOUR-POSTER BEDSTEAD. No. 133.

GLASS CUP-PLATES WANTED. The following numbers in Miss Carrick's article in February ANTIQUES, Nos. 5-6-7-10-12-13-14-18-20-21-22-23-26-27-29-30-32-33-34. W. B. BROCKWAY, P.O. Box 108, Portland, Me.

GLASS CUP-PLATES. Desire correspondence other collectors, view exchange or purchase duplicates. Address ERNEST W. YOUNG, Dean Building, South Bend, Ind.

HAVE DUPLICATE BOTTLES AND FLASKS to exchange with collectors. STEPHEN VAN RENDELAEER, 873 Madison Avenue, New York, N. Y.

OLD WEATHER VANE for Colonial barn, cock preferred. No. 150.

PRINTS of any kind showing Trenton, N. J., Washington Crossing the Delaware, Battle of Trenton, etc. Give size, full description and price. No. 144.

PEWTER, Sandwich glass, cup-plates, also lanterns. Single pieces or collections purchased. KATHERINE LORING, Wayland, Mass.

RESTORING AND DECORATING of any kind of furniture in the antique line. Lacquers restored. Address JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

SAWIN AND DYER LYRE CLOCK, also an Acorn clock, made by the Forrestville Manufacturing Company. Both clocks must be capable of being put in condition to keep time. Communicate with A. L. THOMPSON, Lilly Dale, N. Y.

STAMPS. Cash paid for large or small lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

China, Pictures, Furniture, Rare Glass

Boston Antique Exchange

33 Charles Street, Boston

GEO. N. McMAHON, Telephone, Somerville 6918W

Change of Date

In order more closely to approximate the first of the month for publication day, this issue of ANTIQUES has been slightly delayed. Beginning with the April number, publication will occur on the 30th of each month. Advertising forms will close on the 22nd.

ANTIQUES, 683 ATLANTIC AVENUE, BOSTON, MASS.

Now Ready

Art Prices Current

1915-16

Being a Record of Sale Prices at Christie's During the Season; Together with Representative Prices from the Sales of Messrs. Sotheby, Wilkinson & Hodge, and Messrs. Puttick & Simpson,

WITH AN

*Index to Artists' and Engravers' Names
And to the Titles and Subjects Sold.*

Vol. 9—Price Three Guineas Net

A COMPLETE SET of the previous eight volumes is offered for a limited period at the special inclusive price of TEN GUINEAS.

These previous volumes are on sale separately, as follows:

VOL. I.	(1907-8)	(Christie's only)	£1	1	0	net
VOL. II.	(1908-9)	"	1	1	0	"
VOL. III.	(1909-10)	"	1	1	0	"
VOL. IV.	(1910-11)	(Christie's, Sotheby's & Puttick's)	2	2	0	"
VOL. V.	(1911-12)	"	2	2	0	"
VOL. VI.	(1912-13)	"	2	2	0	"
VOL. VII.	(1913-14)	"	2	2	0	"
VOL. VIII.	(1914-15)	"	2	2	0	"

Art Trade Journal Office

13 BUCKINGHAM STREET, STRAND, W. C. 2
LONDON, ENGLAND

S. E. HOLOWAY

Formerly SAMUEL HOLOWAY

ESTABLISHED THIRTY-FIVE YEARS

Gold Gilder

*of Antique and Modern Picture and
Mirror Frames and Fine
Furniture*

61 HANOVER STREET, BOSTON

C. F. LIBBIE & CO.

Booksellers and Appraisers

(Book Auctioneers for Over Forty Years)

3 HAMILTON PLACE, ROOMS 214-216
BOSTON

Antique Dealers and Collectors

SEND us a list of your Old Books, Old Prints, Portraits, Whaling Pictures, Old Autograph Letters, and Documents.

Large or small lots of Books, etc., purchased for cash. Appraisals made for Probate, Income Tax, or Insurance.

SOME INTERESTING BOOKS

Under this heading ANTIQUES will list, from month to month, the names of recent and standard books dealing with collecting. In no one month, however, will the list constitute a complete bibliography. Listing of a book does not imply commendation; nor is omission an indication of disapproval.

FURNITURE

AMERICAN WINDSORS. By Wallace Nutting. A handbook of Windsor furniture of all periods, with illustrations and descriptions of many different types of chairs. pp. 192. \$1.50.

DECORATIVE STYLES AND PERIODS. By Helen Churchill Candee. A careful study of the sequence of styles through the Renaissance, down to the present time. Illus. \$3.50.

CHATS ON COTTAGE AND FARMHOUSE FURNITURE. By Arthur Hayden. Linen chests, dressers, gate-leg tables, chests of drawers, bedsteads, chairs, Bible boxes, old clocks, ironwork, and chintzes are fully described. Illus. \$4.00.

COLONIAL FURNITURE IN AMERICA. By L. V. Lockwood. New edition. Illus. \$25.00.

CREATORS OF DECORATIVE STYLES. By Walter A. Dyer. A book about historic styles in furniture and decoration. The examples are taken from private and public collections here and in England. \$3.00.

ENGLISH FURNITURE, DECORATION, AND WOODWORK, ETC. Illus. \$7.50.

FRENCH FURNITURE. By André Saglio. Illus. \$4.50.

THE FURNITURE OF OUR FOREFATHERS. By Esther Singleton. \$4.00.

FURNITURE COLLECTOR, THE. By Edward W. Gregory. Illus. 8vo. \$2.50.

HISTORICAL GUIDE TO FRENCH INTERIORS, FRENCH FURNITURE, AND WOODWORK. By T. A. Strange. Illus. \$7.50.

JACOBINE FURNITURE. By Helen Churchill Candee. Describes and pictures the oak and walnut furniture of the seventeenth century. Illus. \$2.00.

PRACTICAL BOOK OF PERIOD FURNITURE. By H. D. Eberlein and A. McClure. Tells in pictures and text the things you want to know about styles and periods of furniture. Illus. \$8.50.

THE PRESENT STATE OF OLD ENGLISH FURNITURE. By R. W. Symonds. An outline of the history of English furniture from earliest times to the end of the great eighteenth century. A practical handbook on old English furniture. Illus. \$20.00.

CHINA & GLASS

THE CERAMIC ART. By Jennie J. Young. A history of the manufacture of pottery and porcelain for the reader and the collector. Special attention is given to the development of the art in America. Illus. \$5.00.

CHATS ON ENGLISH CHINA. By Arthur Hayden. Gives information regarding the various makes, their marks, the factories, the value of pieces, etc. It deals chiefly with English china. Illus. \$4.00.

THE SWISS INFLUENCE ON THE EARLY PENNSYLVANIA SLIP DECORATED MAJOLICA. By John M. Clarke. A monograph on the Pennsylvania slip wares, and the influence on the art by the early Swiss settlements in that part of the country. pp. 18. Illus. \$1.00.

CHATS ON OLD EARTHENWARE. By Arthur Hayden. In addition to the chapters on history, processes, anecdotes, etc., the book contains full tables of over 200 manufacturers' marks, lists of prices, a bibliography, and indices. Illus. \$4.00.

THE CHINA COLLECTOR. By H. C. Lewer. Illus. 8vo. \$2.50.

CHECK LIST OF EARLY AMERICAN BOTTLES AND FLASKS. By Stephen Van Rensselaer. A complete and comprehensive list, with photographs of each example. \$3.00.

ENGLISH GOLD LUSTRES. By John M. Clarke. A small monograph of gold lusted pottery in England, by an authority. pp. 15. Illus. \$1.00.

THE EARTHENWARE COLLECTOR. By G. Wooliscroft Rhead. Illus. 8vo. \$2.50.

THE GLASS COLLECTOR. By MacIver Percival. Illus. 8vo. \$2.50.

STAFFORD POTS AND POTTERS. By G. Ward Rhead. Illus. \$6.50.

SILVER

CHATS ON OLD SILVER. By Arthur Hayden. A guide to the various styles of old silver from Elizabeth to Victoria. A help to the beginner and to the possessor of family plate in identification. Illus. \$4.00.

CHATS ON OLD SHEFFIELD PLATE. By Arthur Hayden. A handbook on the plated ware made in Sheffield, Birmingham, and London in the eighteenth and nineteenth centuries. \$5.00.

SHEFFIELD PLATE. By B. Wylie. Illus. \$4.50.

THE SILVER AND SHEFFIELD PLATE COLLECTOR. By W. A. Young. Illus. 8vo. \$2.50.

SILVER, PEWTER, SHEFFIELD PLATE. By Fred. W. Burgess. 85 Illus. \$6.00.

PHILADELPHIA SILVERSMITHS. By Maurice Brix. A comprehensive check list of silversmiths, engravers, etc., in Philadelphia from 1682 to 1850. \$10.00.

MISCELLANEOUS

AMERICAN SAMPLERS. By Ethel S. Bolton and Eva Johnston Coe. Illustrations and text form a work which every one interested in the domestic life of our ancestors, and their handicrafts, will find of great value. Illus. \$10.20, with postage.

ANTIQUES, GENUINE AND SPURIOUS. By Frederick Litchfield. An illustrated History of Furniture, etc., with about one hundred illus-

trations of representative specimens of Porcelain, Furniture, Enamels, and Bronzes. \$10.00.

THE PRACTICAL BOOK OF EARLY AMERICAN ARTS & CRAFTS. By H. D. Eberlein and A. McClure. A thoroughgoing, informative and practical guide to the handicrafts of our forefathers, with chapters on glass, metal work, pottery, weaving, printing, etc. Illus. Octavo. Gilt top. \$7.50.

ARTS & CRAFTS IN THE MIDDLE AGES. By Julia DeWolfe Addison. A description of Mediaeval Workmanship in several of the departments of Applied Art, together with some account of special artisans in the early Renaissance. Illus. \$3.75.

BOOKPLATES FOR BEGINNERS. By Major Alfred Fowler. An historical sketch of bookplates, written by an expert for those who are beginning to collect. Handsomely illustrated. pp. 48. \$5.00.

CHATS ON OLD CLOCKS. By Arthur Hayden. The evolution of timepieces from the lantern clock to the "grandfather" type, with a chapter on antique watches, lists of famous makers, and information on values. Illus. \$4.00.

COLLECTOR'S LUCK. By Alice Van Leer Carrick. There are chapters on stencilled furniture, glassware, lustre pitchers and tea-cups, old lights and lamps, fireplaces and kitchen utensils. Illus. \$2.50.

A DAY IN A COLONIAL HOME. By Della R. Prescott, edited by John C. Dana. A delightful little tale of a busy day in a Colonial family of New England. Written for children, but both old and young will enjoy it. Illus. \$1.25.

THE PRACTICAL BOOK OF INTERIOR DECORATION. By H. D. Eberlein, A. McClure, and E. S. Holloway. An indispensable guide for all those interested in the best possible use of decoration. Illus. \$8.50.

THE GENTLE ART OF FAKING. By R. Nobili. \$6.00.

THE LACE AND EMBROIDERY COLLECTOR. By Mrs. Head. The latest book in this series, and one of much value to all interested in the collecting of French, Italian, Flemish, and English lace, especially the latter. Illus. \$2.50.

THE MEDAL COLLECTOR. By Stanley C. Johnson. Illus. 8vo. \$2.50.

THE MINIATURE COLLECTOR. By Dr. George C. Williamson. Illus. 8vo. \$2.50.

THE PRACTICAL BOOK OF ORIENTAL RUGS. By G. Griffin Lewis. New Edition. Octavo. Gilt top. Boxed. \$10.00.

THE QUEST OF THE COLONIAL. By Robert Shackleton. Tells what and where to buy; how to restore old furniture and detect fraudulent pieces. Well illustrated. \$4.00.

THE STAMP COLLECTOR. By Stanley C. Johnson. Illus. 8vo. \$2.50.

THE TAPESTRY BOOK. By Helen Churchill Candee. A book of use to collectors and general readers. Illus. \$6.50.

Send Orders to

ANTIQUES, Book Department

683 ATLANTIC AVENUE, BOSTON



See This Sideboard By Sheraton

THE original brasses and rail still shine upon it. The finials are urn-shaped. The escutcheons are of satinwood instead of the usual ivory. Mahogany, tulipwood, kingwood, and ebony are all cunningly fashioned into the perfection it presents.

These are among the things which make this Sheraton sideboard so unusual and so beautiful. Made about 1760, it is in perfect condition. Its bow front shelters a cellaret, a cupboard, and a drawer. It has beautiful tapering legs terminating in graceful toes.

This sideboard may be seen upon our third floor, together with many other antiques fully authenticated and of equally good design. Lowestoft china, silver lustre, Waterford glass, and other rare old china and glass are displayed with the furniture, tapestries, and early American silver.

All are welcome to view our ever-changing collection, which may be seen from nine to five any week-day.

Correspondence with collectors and museums is solicited.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street

Boston, Massachusetts